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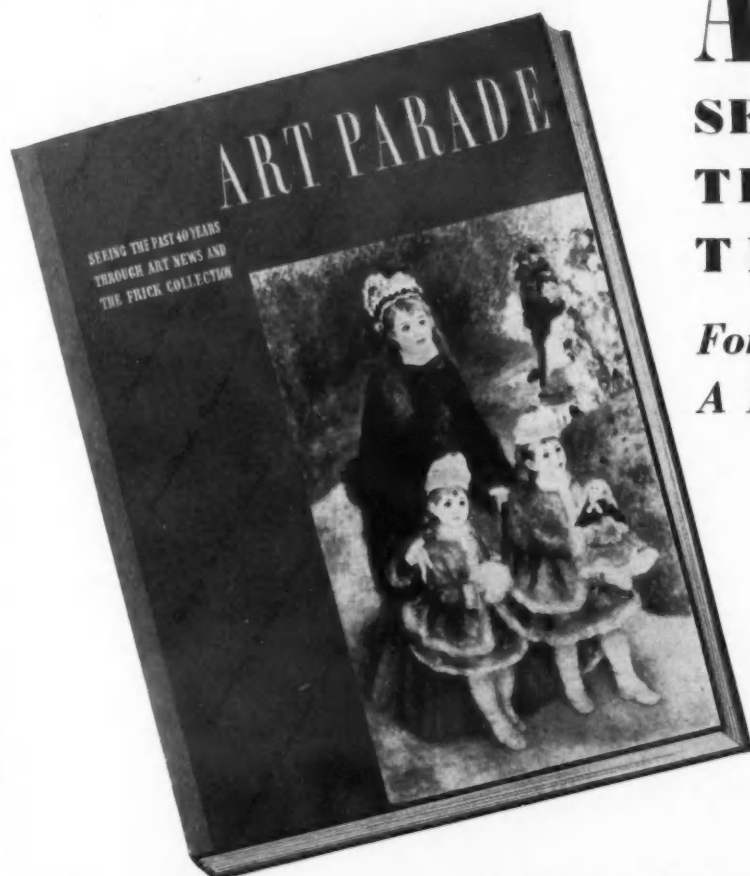
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FOREWORD by FRANK CROWNINSHIELD, former Editor of *Vanity Fair* and the dean of American art connoisseurs. Mr. Crowninshield, one of the first to introduce modern art to Americans, is a famous collector in his own right, as well as a patron of young artists.

FORTY YEARS OF ART NEWS by ALFRED M. FRANKFURTER, Editor of ART NEWS. Mirroring the events in art which occurred since the turn of the century, including among other unique features, the story of the famous westward migration of works of art from Europe to American collections; documentary photographs of the Armory Show (1913); a complete history of the outstanding exhibitions, the famous controversies, and all the other highlights recorded by ART NEWS during the last forty years.

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EDITOR'S LETTERS

SIR:

I would like to say a word of appreciation for the good work you are doing throughout the fields of art. Your interest in keeping your magazine alive and abreast of the day is a great help to those who work in the field of art history. It should be equally valuable for the artists themselves, particularly those members taken from their specialty into the armed forces. For those soldiers who come to our Museum we attempt at all times to have copies of your periodical available for their use.

Yours, etc.

JOHN RICHARD CRAFT
Director, Washington County
Museum of Fine Arts
Hagerstown, Md.

SIR:

I certainly hope that the views expressed by Mr. Yun Gee in your March 1-14 issue are not widespread. The thing he advocates—the permanent removal of all Japanese art from our museums—seems to represent a common pitfall of judgment in wartime. I can understand Mr. Yun's feelings as a justly proud Chinese, especially at this time, but to condemn the whole art of a nation is, to me, inconceivable on any grounds.

Mr. Yun claims that "it is simply bad art" because it is derived from the Chinese. To a certain extent that is true. But part of the inspiration of the European Renaissance was the model of antiquity, the ancient culture of Greece and Rome. Moreover, I believe that China has done some borrowing on her own account and owes the very being of some of her greatest art to Indian Buddhism. Japan derived certain techniques and ideas from China at various periods in her history—but then withdrew to assimilate and synthesize those new elements into her own culture. And in doing so, she gave her own impress to the art, so that it is not a second-rate imitation, as Mr. Yun would have it, but a first-class individual art.

Mr. Yun also points out that "One cannot expect a great art to flourish in a people whose entire mentality is turned towards warrior worship." Here I think that he is confusing philosophy and politics, which sounds dangerously like Hitlerism; and I do not believe that Mr. Yun would care to be associated with that. I appreciate his pride in a great nation, but I beg him to be more open-minded in his judgments of art. And if Mr. Yun could manage to temper his

emotion with reason, and stop seeing red for a little while, I think he could not help but admit a measure of greatness and individuality in Japanese painting and sculpture.

Yours, etc.

ELIZABETH A. MACKAY
Wheaton College
Norton, Mass.

SIR:

I am very pleased about the page written by Doris Brian which you gave me in your magazine, particularly because the idea I tried to convey of the double exhibition was represented so clearly in the article and because it explains in such a simple way the character of my work. I couldn't have imagined being written up in a better way.

Yours, etc.

HERBERT BAYER
New York City

SIR:

ART NEWS holds many pages of interest for me. Thank you for the information and inspiration your magazine brings.

Yours, etc.

JUANITA STORCH
Santa Rosa, Calif.

SIR:

I wish to take this opportunity to comment upon your marvelous issue of April 1. The article on war cartoons by William Murrell, "Cartooning in Wartime America," will play an important part in pointing up the value of the cartoonist in the war effort.

I also wish to thank you for mentioning the ASMC and the work it has, and is, doing for government agencies.

We now have full authorization to put on the show we spoke of, and will soon have an interesting story for you.

Yours, etc.

LOUIS PRISCILLA
New York City

SIR:

Your Easter cover was most attractive. I think it must have been almost copied from Duccio's painting, but the Duccio has a diagonal coffin lid—and other differences.

I hope that some time you will have colorplates of Chinese landscapes and sculpture. Why not an article on the tomb figures with illustrations?

Yours, etc.

BESS E. RODGERS
Oak Park, Ill.

ART NEWS

Reg. U.S. Pat. Off.

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ART NEWS OF AMERICA

German Fakes

IT WOULD seem to be poetic justice that the Nazis, after having excluded modern art from their museums, should at present be plagued by an underground art market dealing for large sums of money in fakes of the very masters they branded as worthless and degenerate. But the man in the street still knows that art is a good investment and in these times of stress is anxious to place his money out of reach of inflation or devaluation. Therefore there is a lively market in false Manets, Monets, Renoirs, and Van Goghs along with the Boecklins and Spitzwegs which correspond more to official taste. The Swedish newspaper *Sydsven-*

Watson F. Blair Purchase Prize of \$400 for *Room 18, Virginia City*, a work variously exhibited about the country. Saul Levine won the William H. Tuthill Prize of \$100 with *Brooklyn Landscape*, an engaging view of a back garden crowded among the buildings of the artist's native city. To Dong Kingman and James Lechay went Honorable Mentions. 461 pictures make up the exhibition.

Currier & Ives Show

THE vastly popular field of Currier & Ives lithographs, which even today counts more followers than any other type of graphic art, is being given an extensive viewing at the Cincinnati Art Museum



BY AN UNKNOWN artist: "A Mansion of Olden Time" published by Currier & Ives, lent by Mr. E. L. Jones to the Cincinnati Museum.

ska *Dagbladet Snaellposten* of April 5 reports that it has been established that in Berlin there are many more false works of art than false bills of exchange or checks. The Reichskriminalpolizei has in fact been forced to install a special "Reich center for combatting art falsifications." Cases are being rigorously prosecuted.

Chicago Winners

THE twenty-second International Exhibition of Watercolors at the Chicago Art Institute (which will be extensively covered in a summer issue of *ART NEWS*) got off to a fine start with its list of prize winners, the large sums which distinguish this show having created sharp competition for the coveted awards. Winner of the Watson F. Blair Purchase Prize of \$600 is the internationally known Adolf Dehn whose *Winter Day in Key West*, conceived with characteristic humor, shows the seamier side of a ramshackle coastal settlement. To the Californian Thomas Craig went the

where an exhibition is devoted to these products of romantic America. Whereas many of the artists who worked for the firm are anonymous and as many as twenty individuals at times labored in the various stages of one print, the type soon became so clearly established that each lithograph is firmly imbued with the character of the celebrated team of artists who guided the firm. Notable examples are the stately and charming *A Mansion of Olden Time*, artist unknown; *Camping Out* by L. Maurer; and a humorous print of a bear swapping roles with his hunter by Thomas Worth.

Toledo Annual

THE Twenty-fifth Annual of the work of Toledo artists, sponsored by the Toledo Federation of Art Societies, opened on May 2 in the Toledo Museum of Art. From an original group of 60 entrants in 1918, this show has now expanded to over 200 exhibits, representing painting in all forms, graphic work, (Continued at bottom of page 7)

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VERNISSAGE

THE largest art problem of the War is concerned, despite the pressing immediacies of the fighting, with aspects that can be only partially solved today. When, however, leaders in every field are setting up post-War programs as an essential to wartime action, it also is the moment for a similar direction to be pointed in the vital question of salvaging the art of Europe.

Hence the big news of the fortnight is the announcement on May 4 that a committee of American art scholars and museum officials have been quietly working under auspices of the American Council of Learned Societies since last November on just such matters. Headed by Dr. William Bell Dinsmoor of Columbia, David E. Finley of the National Gallery of Art, and Francis Henry Taylor of the Metropolitan, the group is composed of many other distinguished authorities, "to help solve the many complicated problems relating to art and historical monuments that will grow out of the War in Europe." Its agenda as follows:

"There is the problem of Nazi looting from both public and private collections in the conquered countries. Many art and historical monuments have been destroyed already in the fighting. If the United Nations invade Europe great relics of the past from the shores of the Mediterranean to the coasts of the English Channel and the North Sea will be placed in jeopardy from military activity.

"Members of the committee are studying actual cities and areas from an art and historical point of view with a view to providing the government as full information as possible to help preserve the European cultural heritage. The committee is ready to cooperate with the Army and Navy, the State Department or any other branch to which it can be of service.

"Already the committee has prepared a list of members of museum staffs who are now in the armed services, with their present addresses. The list may help the government to utilize their special training in the arts in the event this becomes necessary."

It is high time for this committee, and its instigators are to be congratulated. Only a few days before the publication of its existence, the Board of Economic Warfare released, through OWI, its preliminary estimate of Nazi looting in Europe, amounting to thirty-six billion dollars only to the end of 1941, in which stolen or illegally acquired works of art played an important part. But the return of looted public and private property, however weighty a problem of registration and subsequent detective work it involves, represents merely a fraction of the work that lies ahead.

Beside even the other activities embodied in the announcement above, there is a further vital task—likely to extend from Europe into our own country—of reconditioning not only those objects damaged as a direct result of the War but also those which have suffered from being stored away in "safekeeping" from bombing and gunfire. Many of the latter were put into places scarcely suited by temperature and climate to the storage of delicate works of art. It is possible, therefore, that for many of these, once removed from the attics and cellars and caves where they escaped actual gunpowder, we shall face restoration problems hardly less acute than for the real victims of exposure. It is not too early to set up a training program for a corps of experts to conserve these objects, nor to lay down the principles of how and to what extent they will be restored, for neither the experts nor an accepted philosophy on the subject exist today.

All this means a huge task, yet it is heartening to see American scholars square up to this duty that faces them as guardians of the physical evidences of civilization. The facilities of ART NEWS, as the oldest American art publication and one with widespread international connections that have survived two wars, have already been offered the new committee. We hope they may be of some slight use in this first real opportunity America has had to save the artistic heritage of the West.

(Continued from page 6)

pastels, weaving, sculpture, ceramics, and metal work. The jury was composed of Clyde H. Burroughs, secretary of the Detroit Institute of Arts, who undertook the task single handed. No prizes were awarded this year but to keep interest alive among contributors certificates of merit were given out.

Student Conference

LAST month Bard College at Annandale-on-Hudson saw an Inter-American Student conference which was not only the occasion of fruitful exchanges of opinion, but brought together an unusually extensive group of Latin American art. With Cuba, Haiti, and the Central American republics represented alongside of Mexico and the countries of South America, the show was one calculated to appeal to many shades of taste besides giving a comprehensive view of the subject. An unusually large Mexican section contained, along with the great names of the first generation painters, such promising younger men as Anguiano, Gomez, and Ruiz. The conference featured addresses by Dr. Robert C. Smith, Director of the Hispanic Foundation of the Library of Congress, and

by Private Lincoln Kirstein who discussed general trends of art in Latin America. The Office of the Coordinator of Inter-American Affairs sponsored the event.

Obituaries

MRS. ANNA M. SLOAN, wife of the celebrated artist John Sloan, died on May 4 at the age of sixty-six. A firm supporter of her husband's career and an organizer of exhibitions in her own right, she was a dynamic figure in the development of the early twentieth century's painting history. Numerous likenesses of Mrs. Sloan by her husband exist, the most celebrated of them appearing in the well known

canvas entitled *Yeats at Petitpas*, dated 1910.

Sally Farnham, creator of the heroic statue of Simon Bolivar which stands in Central Park near West Eighty-third Street, died after a long illness. A self-taught artist, she took up modeling as a hobby, soon became known for her equestrian works one of the most popular of which represents Will Rogers on a Western pony. Portraits executed by Mrs. Farnham include Foch and several Presidents.

Academy Grants

AT A ceremony held on May 12 at the American Academy of Arts and Letters five grants of \$1000

apiece were presented by Dr. Damrosch to five well known artists. These were Isabel Bishop, Hugh Ferriss, Gertrude Lathrop, Bruce Moore, and Carl Milles. Mr. Milles on this occasion also received a further honor in the form of the Academy's Award of Merit Medal. His one man show, which is now current in these halls, will be reviewed in our next issue.

Art Heals

REPRODUCTIONS of the work of 121 artists from Leonardo to Disney were recently presented by Mr. Louis Rabinowitz of New York to the National Jewish Hospital at Denver, a free, non-sectarian medical center for destitute tuberculars. These have proved to be of special therapeutic value in the psychiatric division. Mental attitudes and surroundings play a major role in the cure of a disease whose certain psychic repercussions constitute a special problem. The pictures are hung in the patients' rooms and circulated, on the basis of individual choice, as a sort of lending library. Old masters and French Impressionists are particular favorites among adult patients, while the work of Disney and Elizabeth Olds rank high with the children.

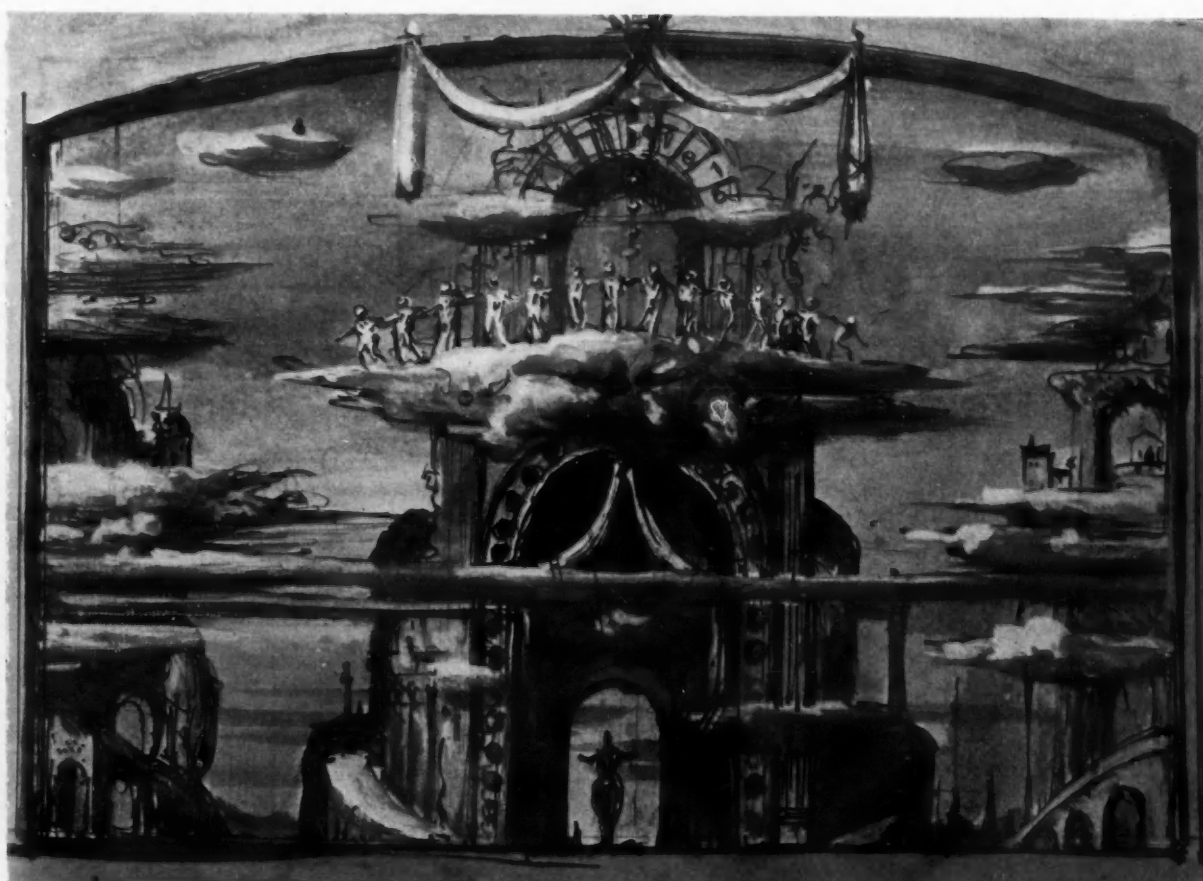
First Double Summer Number to Appear June 15

THE next issue of ART NEWS will repeat last year's wartime emergency measure of doubling up two of the normally monthly summer issues. There will therefore be a June-July double number. As such, its larger size will feature the important loan exhibition of the Bache Collection at the Metropolitan Museum of Art. Extra colorplates, many large full-page illustrations, and a special text on this subject are now in preparation. This and the Metropolitan Museum's release date on the opening of the exhibition, which takes place on June 16, necessitate a June 15 publication date for the June-July double number instead of the customary June 1 appearance.



BALLET AS A PATRON OF ART: NEW DECORS BY VERTES AND BERMAN

More notable as artistic than as terpsichorean successes are the two premières with which the Ballet Theatre greeted spring 1943. The fast, Hollywoodish "Helen of Troy," its costumes and color-schemes reshuffled by three successive choreographers, retained only the sets as originally planned. However, of these Act I (above), a terracotta-pink vastness dominated by golden-yellow figures, emerges as one of the most evocative of Vertès creations. Similarly if "Romeo and Juliet" turned out to be a rather ponderous pantomime, it gave Berman the opportunity to devise the poetic and ingeniously adaptable pavilion shown below, together with costumes brilliant in color and superbly architectural in design.





BERTHE MORISOT'S "Portrait of a Lady" in 1880 hat inspired the creation opposite.

Fashions in Headdress

*Old Masters Challenge Our Modern Designers
To Prove that the Hat Still Makes the Woman*

BY ROSAMUND FROST



BRAAGAARD'S 1943 adaptation worn by Mrs. Lopez Willshaw. Photo by E. Lynch.

OF THE many exhibitions which have set out to establish the desirable link between art and fashion, Wildenstein's "Fashion in Headdress" (a benefit for the New York Infirmary for Women and Children) perhaps succeeds the best. This is because the modern creations which fourteen of our leading hat-makers and coiffeurs turned out for the occasion may be inspired by the past but their chic is nevertheless that of 1943. These are no fancy-dress hats and hair-dos but, as the photographs prove, wearable creations which sit on pretty women with becoming ease. The old masters in the show also offer a new angle, for here the emphasis is on costume—costume which, as a projection of the taste and manners of a given time, becomes the joint creation of the artist and of history.

In the fashion section on the ground floor we nominate for special honors John-Frederics' brilliantly simple adaptation of the man's hat that Fouquet painted in 1472; Charles of the Ritz for his coiffure based on an eighteenth century child's bust; and Braagaard's delectable cherry confection after Renoir. Upstairs the curtain is rolled back to the middle of the fifteenth century, starting the fashion parade with such belated mediaevalisms as the hennin worn by Memling's inimitable lady and the folded head-cloth we see on the magnificently painted man's portrait by the Master of Flemalle. How singularly posed and wooden these northern models appear alongside of the Italians—such as, for instance, the Domenico Veneziano *Profile of a Lady* with her insouciant bearing and casually looped headdress, her aristocratically shaved forehead and the bleached hair that ap-

proximated the Renaissance blonde goddess ideal. The men, too, fully as elaborately dressed, move in an atmosphere of measured ornateness with all the *gravità riposata* demanded by Florentine or Venetian society. Few women today could carry off a piece of outrageous headgear with more "manner" than does the Bartolomeo Veneto *Young Man with a Sphere*. Few others boast a page-boy cut set with the dandified accuracy of Bellini's *Young Man with Coiffure à la Zazzera*.

Civilization came more slowly to the north. Even in the sixteenth century Lucas Cranach the Elder's *Duke of Saxony* remains something of a bumpkin—a *Landsknecht* with a country haircut which Cranach did his best to improve on by a tilted wreath of flowers surmounted by a feather. For like the fashion photographer today, it was the painter's job to disseminate the new styles and show his models how to wear them. Other Cranachs show the puffed and slashed fashions which ran their fullest gamut in the northern countries. His *Portrait of a Lady*, like the splendid Bartel Bruyn, measures the sitter's importance in the weight of gold chains and ornaments. Before passing to the next century the visitor should note the characteristically French elegance of Clouet's *Cosmé de Pascaranges*, with its suave whites and swaggering hip padding, and the truly ravishing School of Fontainebleau *Diane de Poitiers*, who has dressed her hair (if not her person) with constellations of flowers in which the unknown artist takes a miniaturist's delight.

Rubens' *Anne of Austria*, fairly bursting with jewels, carries the full impact of the painter's spectacular career in the heyday



WOMAN'S HEADDRESS in XV century: (a) Domenico Veneziano's "Profile of a Lady" and (b) Memling's "Lady Wearing a Hennin," both from Bache Collection. Men's styles evolved from (c) Fouquet's "Louis XI," 1472, to (d) Cranach's "Duke of Saxony," 1539, lent by Knoedler.



THE XVII CENTURY musketeer's hat of Hals' "A Young Cavalier" was also popular with women, enjoyed a revival in the XVIII century. Del Mazo's "Anna Maria of Austria" wears coiffure dictated by Spanish court etiquette. Both paintings lent anonymously.



HEIGHTENING PERSONAL importance, the full wig is worn in 1700 by Rigaud's "Le Président Hébert." 1787, high-point of women's coiffure, dates Mme. Labille-Guiard's "Comtesse de Selves." Her hat inspired Milgrim. Both paintings lent anonymously.



EMPIRE HAIR-DO in Baron Gérard's "Queen Hortense," ca. 1812. For the Wildenstein show Elizabeth Arden made an adaptation of this coiffure, as did hairdresser Emile after the Carpeaux "Marble Bust of a Lady," ca. 1860, lent by Mrs. Q. A. S. McKean.

of an expanding trade century. With Rigaud enters a new ideal of corpulence—of actual physical bombast—modeled on no less than the dazzling figure of the Roi Soleil himself. The century is well represented with, among others, Watteau, mellow and slightly weary, the porcelain-fragile Largillière Marquise de Dreux Brézé, Boucher's Lady with a Muff, presumed to represent La Pompadour, and Drouais' Mademoiselle de la Forge whose towering coiffure (which inspired Antoine to do likewise) was destined to collapse within a quarter century into the mob-cap worn by Madame Labille-Guiard's Marie Gabrielle Capet. Here also we can follow the gamut run by the eighteenth century in England from Gainsborough's Georgiana, Duchess of Devonshire, cruising under full sail, to the bandeau and Psyche knot of Lawrence's Hon. Caroline Upton and the somewhat vapid girlish charms of his brilliantly painted Lady Maria Coyningham. From this period, too, comes the magnificent Copley Mrs. Seymour Fort, a figure less fashionable, perhaps, but one commanding fully as much respect. One of the maddest headdresses of all is the one Goya planted not, one feels, without satisfaction on his unpredictable patroness Maria Theresa de Bourbon.

The nineteenth century brings on Baron Gérard's Queen Hortense, her negligent locks suggestive both of Byronic Romanticism and of the rising woman intellectual who patterned herself on Mme. de Staël or Georges Sand. Delacroix shows us Julie de Boutraye with Dickensian curls, Ingres Madame Gonse, whose uncompromising central parting and poufs à la Chinoise date a brief period when all women's hair appeared to be straight and of jetlike hue. We are in the gaslight age now and the stove-pipe hat (which allegedly caused several people to faint at its first appearance in London in 1796) has long since become an institution. However, Degas shows that it can be worn with elegance even if Cézanne's Uncle Dominique prefers more bourgeois headgear. About 1889 we find those incredibly smart little toques worn straight and well forward which Cassatt and Goupil have recorded so charmingly—hats which seem to demand a muff and a snowstorm and a sleighride. Soon after Renoir and Manet blossom into some of the most irresistible flower creations ever designed. With two Boldinis we say goodbye to the Victorians. One is a small study of Mrs. Lydig Hoyt. The Portrait of Whistler, his masterpiece, epitomizes the dash, the elegance, the fine artistic frenzy that our century has so thoroughly forgotten.

OPPOSITE: detail from Manet's "Le Printemps" lent by Mr. and Mrs. Harry P. Bingham. Bergdorf made a modern adaptation of this hat. →

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OSSIP ZADKINE: "Maenads," plaster, done in 1943. At the Valentine Gallery.

ZADKINE, CARVER OF SPACE

IN AN era relatively impoverished of great sculptures, Ossip Zadkine's stand out as monuments of his time. At the Valentine Gallery an unforgettable display of recent work by this renowned Russian-born Parisian impels the observation that here is the culmination of half a century of radical experimentation.

Two years ago when Zadkine arrived in America he came with nothing but his basic tools and a portfolio of gouaches. Setting to work immediately, he began creating the monuments now on exhibit. Master carver and master modeler, Zadkine approaches his different materials with unerring penetration, skill, and sensibility. Stone or wood, when transformed into a classic head, hand, or torso, still retains the core of the material around which space moves and over which light and shade tease in unending variations. More baroque are the constructions of plaster. The personal treatment of both demonstrates the essential plastic difference between the forms cut out of blocks

and those created by manual building.

No other artist has so brilliantly employed the multiple image. Concave and convex forms, cleft planes, rounded masses and highlights edged by sharp peaks are so ordered that at a glance and without movement the sculpture seems to have been revolved. Yet this is plastic art in the round, completely satisfactory when seen at any point.

Adding to the poetry of his three dimensional art, Zadkine has introduced whimsical notations etched on the sculptured forms—a Corinthian capital, an urn of leaves, an arcade or a hand. Most haunting is a profile cut in low relief on the cheek of *The Poet* whose verse issues forth as a bird.

France gave this master opportunities to decorate architecture and it is hoped that before long America will do the same. Such figures as the fleeing *Maenads* and the powerful *Harlequin* belong rightly in the outdoors beside the heroic skyscraper landscapes of today.

M. D.

MOORE: A MOUNTAINOUS SCULPTOR DRAWS

THROUGH the courtesy of the British Council in London and modern facilities enabling forty drawings and watercolors to be squeezed into two tubes and flown across the ocean, the American public enjoys at the Buchholz Gallery its first substantial view of England's foremost abstract sculptor—Henry Moore.

Deprived of materials and dislocated by the War, Moore has during the past few years concentrated on making drawings. Though primarily notes of a sculptor, they are also appealing as works in themselves. Here the human body is reduced, as in Moore's three-dimensional productions, to abstractions smoothed and hollowed out as driftwood or stone worn by time and water. Placed singly or in rhythmic groups in a great crepuscular ambience and suffused with sensitive color tints, these crayons and pastels evoke a vague sense of nostalgia. Pages of sketched figures sitting, reclining or standing, show Moore mastering harmonious group relations and giving rhythm not only to sculptural forms but to surrounding space.

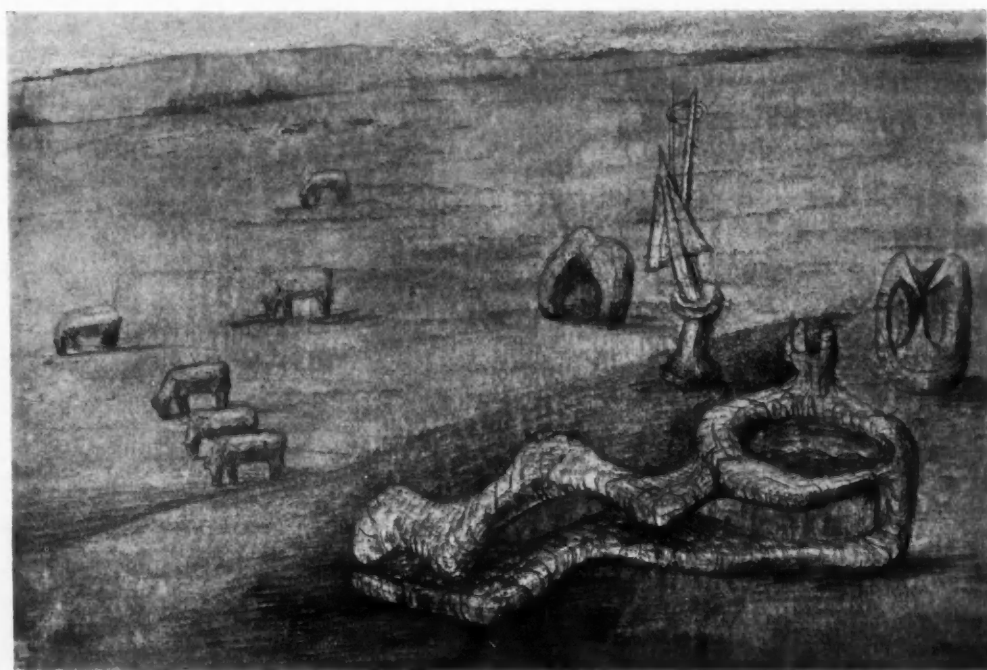
Several drawings of draped females reconstructed as herculean bodies terminating in stump-like heads have, as Sir Kenneth Clark notes in the catalogue, "the

fateful air of antique tragedy." They also have a hideous, almost malicious manner of transforming women into things composed of all body and no mind.

Moore turned seriously to drawing during the 1940 bombings of London. Although entirely removed in subject from

the terrible realities of that year the emergence of the heroically hideous females may be attributed to the artist's reactions as he sat working in the air raid shelters. The direction pointed in these is toward future sculpture containing more human emotive values.

M. D.



HENRY MOORE: "Sculpture in Landscape," one of the many drawings which have occupied England's foremost abstract sculptor since the outbreak of War. Buchholz Gallery.

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CHARLES L. GOELLER: "How Does It Feel to be a Piece of Paper?," pencil drawing.

THE 27th Annual Exhibition of the Society of Independent Artists held this year in the Hall of Art on West Fortieth Street contains, as usual, work by accomplished artists, efforts by the mediocre, and last but not least, a display of art by a number of uninhibited and rugged individuals of small training but great spirit. In this most democratic of exhibitions there are no judges and no jury. You may be José de Creeft, aglow with the accolade of the Metropolitan, or merely William Rosenthal, the president of the Maiden Form Brassiere Company, it matters not, your position in the hall is determined by a number drawn out of a hat.

In short, every man is on his own. So let us wander through the show with an appreciative eye, and, if it be possible for a critic, a charitable heart, remembering always that, as the cradle of change, the Independents represent both art's refreshment and a handy yardstick by which to measure the inflexibility of the Academy.

As we enter a *Fish* by Louis Lispi attracts us with its good color and strong design. Next, an excellent still-life by William Meyerowitz and a whirling abstraction by Isaac Lane Muse, the Newark painter-poet. And now comes Maria Norman's *A Page of American History*. This magical opus presents the Great Emancipator confronted not with just one or two slaves but with the entire slave popu-

Independents' Hall of Art

BY ROBERT BEVERLY HALE

The 27th Annual of America's Juryless Salon

lation of the South. John C. Pellew's *Lumber Yard*, Winter is sure and strong. We take its inclusion in this particular show by this now well "arrived" artist as a hopeful sign—a determination to avoid the hardening arteries of oncoming age and success. René Schmitt's *Central Park West* is a careful primitive that captures the color of spring. Nearby is a nude by John Sloan. And here are the Walukiewicz, Anna and Josephine, who, working in colored silks and precisely similar styles, sing of love in two lyrics entitled *Blossom Time* and *Lilac Time*.

On the rear wall, beside a street scene by Theresa Bernstein and the handsomely composed *Night Shift* by Fred Buchholz, we encounter Lester J. Ambrose's mystical *Consecration* in which the artist, with a craftsmanship equal to Dali's though in a somewhat higher key, takes our global war apart and reveals its hidden meaning. Opposite, William J. Eisner, the President of the Newark Parchment Paper Co., reveals in his *Central Park South* that the world has lost a painter to industry, for he has an integration and a sensitivity sadly lacking

in many a professional. Nearby Christine Georgeson manages her flat masses with ability and Esther Goetz in her *Pre-War Glow* gives us a fine touch of color.

Close at hand Charles Harsanyi's *Gloucester Afternoon* is serious and sympathetic and Stewart Klonis' atmospheric *Wood Interior* is excellent. Regine Katz-Gilbert, Brooklyn's most exuberant and imaginative primitive, is a disappointment, she offers us only a stately flower piece. However, Percy N. Knickman reproduces with nostalgic fidelity the forgotten fashions of a seaside resort, circa 1925.

In the sculpture section we have two excellent apes by Richard Betti and Ethel Myers' satirical terracotta *At the Opera*. Here too, William Rosenthal, the industrialist mentioned above, offers his *Psalmist*; it is simple, sincere, and full of religious feeling; we hope he will soon try his hand at Abraham Lincoln.

In the black and whites we have, besides John Taylor Arms and Don Freeman, Charles L. Goeller who performs the cleverest trick in the show by explicitly recording the thoughts and feelings of a piece of paper attacked by an artist.



FRED BUCHHOLZ: "Graveyard Shift," in the Society of Independent Artists' Annual, held this year at the Hall of Art.

From Dark Africa

A Timely Show for the Fighting French

BY JAMES JOHNSON SWEENEY

IT IS now nearly forty years since African Negro sculpture began to attract the attention of the younger European artists. During that time the attitude toward Negro art has gone through various phases. At the outset the younger painters saw in it an inspiration and justification for unorthodoxy. With the spread of collecting the new connoisseur



CAMEROON mask, lent anonymously, in the more naturalistic style of parklands region.

found fault with the lack of value-standards that accompanied the first enthusiasm. Formal art criticism then set out the plastic qualities of Negro sculpture against those of related expressions from other cultures. And all this time the ethnologist was looking down his nose at each new point of view as it appeared. One thing, however, was clear: no matter what concern we may have in African art, we can only look at it with twentieth century eyes against a background of twentieth century interests. And whether the approach is ethnological or aesthetic, each has its value—each, quite a different value. Neither is justified in regarding the field as its restricted or pedantic domain, as so often has been the case. One approach represents an effort to learn from the artifacts something about the people who produced them; the other opens up a way to examine what factors in the production of certain artifacts gave them the

appeal they exercise on our twentieth century taste.

The current exhibition of African Negro Sculpture, assembled for the benefit of the Fighting French Relief, is an illustration of the possibilities of the latter approach. Pierre Matisse, who arranged the exhibition, has brought together a carefully chosen group of objects from a wide area. French Sudan, Sierra Leone, the Ivory and Gold Coasts, Dahomey, British Nigeria, Cameroon, French Congo, and Belgian Congo are all represented. And the exhibits range from a large bronze figure of a flute player from Benin (illustrated opposite) to earrings from Timbuctoo; carved figures, masks, wooden goblets, and ceremonial spoons; ivories from the Congo; bronze weights for measuring gold and rich gold ornaments from Ashanti.

Wood, however, dominates the exhibition—as wood is the classic material of the Africans. It is in the Negro's handling of wood that he best displays the qualities which have most attracted the contemporary taste: the ease with which he conceives form in three dimensions, his apparent lack of "difficulty in getting away from the two-dimensional plane," his "complete plastic freedom." Perhaps these are in great part due to the nature of the material and the technique imposed by it. But fundamental to both these considerations, it is evident that "fidelity to his materials" is one of the basic principles of the African sculptor and that the representational side of figure sculpture in his most characteristic works is always held subordinate to a presentation of his conceptions in forms natural to the medium in which he is working.

The African sculptor apparently starts with a section of a tree trunk—a round block of wood. We see evidence of the original block in the base of such a figure as that from BaMbara in the present exhibition, or the double Habbé figure. If the construction is simple as in the case of the Dogon *Figure of a Woman* the block of wood remains clearly recognizable as a cylinder. In fact, most of these figures were merely carved out of a small section of a long and otherwise



GABUN head, lent by Pierre Matisse, is notable for its subtle, sophisticated modeling.

roughly finished pole stuck into the ground. Where further cubic forms are applied to the basic cylinder, as in the case of the Dogon figure, a severe staccato geometric style is usually the result. The trunk is one solid cylinder, the arms are smaller cylinders, closely held to the sides, and the head, strongly stylized, is made to play its part in repeating geometrical motives of other features.

Again when we turn to any of the fine Gabun heads with their delicately modeled features and crude pole-like necks, we see this same fidelity to material and

(Continued on page 25)

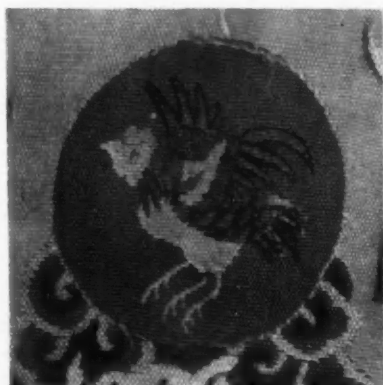


IVORY COAST Baoulé "Man with Beard," highly stylized. Lent by Mr. Frank Crowninshield to the Fighting French Relief.



BENIN BRONZE "Flute Player," 24 inches high, lent anonymously to the exhibition of African Negro sculpture for the benefit of the Fighting French Relief. This piece, probably sixteenth or seventeenth century, brilliantly illustrates the lost wax casting process, an art carried here to a Cellini-like technical perfection which may have had its sources in ancient Egypt. Europe first discovered these bronzes in the early part of the twentieth century following on the destruction of the ancient Nigerian city of Benin by a British punitive expedition in 1898.

NEW MINNEAPOLIS COLLECTION HELPS DATE THE ROBES OF THE



THE SUN



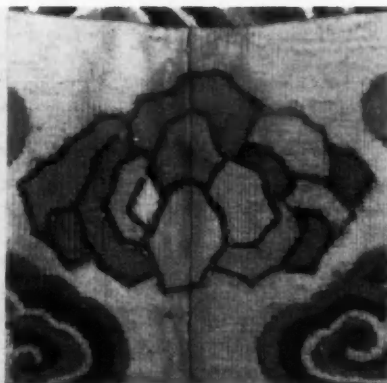
THE CONSTELLATION



THE MOON



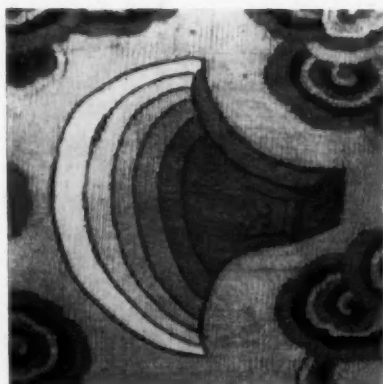
THE DRAGON



THE MOUNTAIN



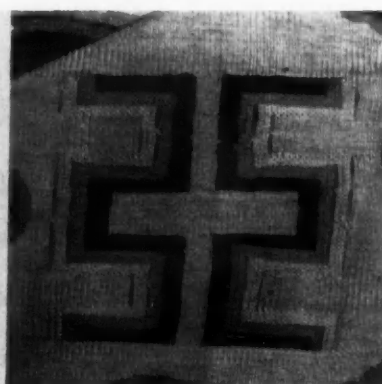
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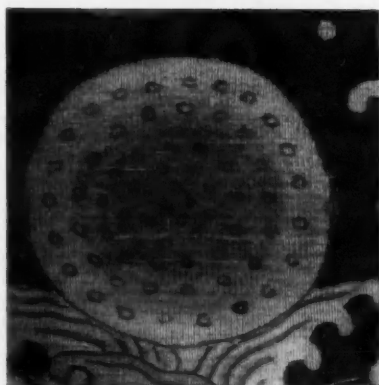
THE AXE



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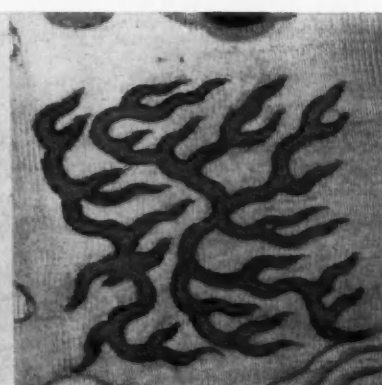
THE SYMBOL OF DISTINCTION



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CHINESE EMPERORS

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WITH war in the East limiting its production and new chemical substances threatening its age-old supremacy, silk, and along with it the arts of silk weaving, is rapidly vanishing from our era. It is thus appropriate that one of the great private collections of Chinese textiles, one assembled over many years by William E. Colby of San Francisco, should recently have been acquired by the Minneapolis Institute of Arts, the museum whose Oriental collections have already given it a unique standing in the West.

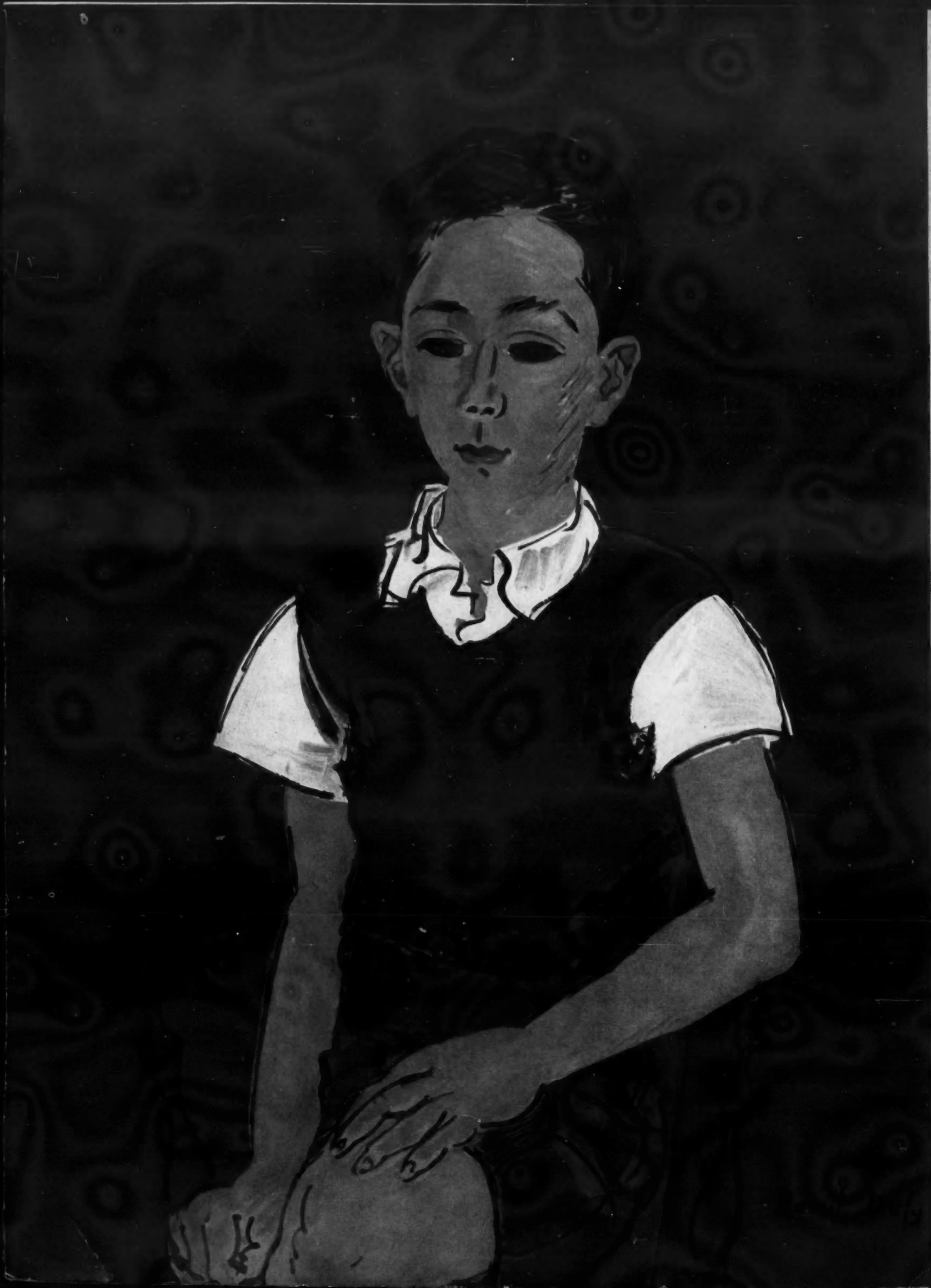
A special interest attends the cataloguing of this collection whose 345 items range from Ming through Ch'ing Dynasties. For in doing so Alan Priest of the Metropolitan Museum made a discovery which for the first time makes possible the dating of a series of imperial ceremonial robes. These magnificent garments, executed either in embroidered satin or in K'o ssu, a weaving similar to though much finer than that of the Gothic tapestries, were made to the measure of the Chinese Emperors. Thus each one bears the twelve symbols (reproduced in detail on facing page) which relate to the Emperor's ceremonial functions of making sacrifices to Heaven, the earth, or the other elements. Mr. Priest's dating emanates from a central point: two robes which can be with certainty identified as having belonged to the seventeenth son of K'ang Hsi, Kuo Ch'ing, whose tomb was rifled only a decade ago. From here he found it possible to work backward and forward, noting how each robe in turn influenced the style of the succeeding one and was itself modified by those that had gone before. An additional clue was supplied by the heights of the Emperors from Ch'ien Lung, the tallest, to Chia Ch'ing whose robe, though similar, is some five inches shorter. With the series thus established it has been possible to redate a number of the pieces already in the museum's collections.

The other textiles in the group comprise throne cushions, hangings, and chair backs. To an even greater degree these display the amazing technical virtuosity of the Chinese weaver, in some examples it being actually impossible to detect the interlocking threads between color transitions without the aid of a glass. In richness of material, splendor of design, and subtlety of color this new Minneapolis group is unrivalled of its kind.

BUDDHIST PRIEST'S ROBE 95½ inches long of blue "K'o ssu" of the K'ang Hsi period (1662-1720). Considering their extreme fineness, the size of many of these textiles is surprising. One "K'o ssu" scroll made for Ch'ien Lung measures 21 feet while a yellow satin hanging from the reign of K'ang Hsi is 21 feet long by 18 feet wide. All details are notwithstanding perfect.



YUNG CHENG IMPERIAL ROBE of blue "K'o ssu." In the collection just acquired by Minneapolis this piece is distinctive because of the placement of the twelve imperial symbols (see opposite), eight of which appear in the border.



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WEST MEETS EAST

BY MARTHA DAVIDSON

Modern Art Brings Into Focus a Clearer View of the Chinese Aesthetic

BRIDGING time, space, and traditions, the Bignou Gallery has brought together an extraordinary assembly of old Chinese and modern European paintings in a commendable effort to illustrate artistic kinships between East and West. Perhaps the great art of painting in China, still relatively neglected or misunderstood in the West, will by such efforts gain its proper recognition as one of civilization's most profound achievements.

The catalogue of the exhibition carries stirring messages from Dr. Hu Shih and Pearl Buck and an article by Albert C. Barnes and Violette de Mazia which contains a minute and keen analysis of color, line, light, and space, "the elements of all plastic design," concluding that "the source of aesthetic satisfaction is fundamentally the same in both" arts. Although many will justifiably disagree with some of the precise comparisons made by the co-authors of this article, none will quarrel with their purpose which is, by juxtaposing the familiar and the unfamiliar, "to realize our kinship in purpose and aspiration

with their (the Chinese) descendants who are striving and suffering today."

The Chinese paintings, gathered from various collections by the artist and connoisseur, Teng Chiu, are mostly landscape scrolls painted in the heroic traditions of the Sung period (960-1279). These ink drawings in brush, sometimes touched with color, are significant of the Chinese artist's philosophical admiration for the timeless, boundless sublimity of nature and his cognizance of man's humble place in a great pantheistic universe. The exhibition's Western landscapes, including choice examples by Van Gogh, Renoir, Rousseau, Dufy, and Cézanne, are, by contrast, small segments of nature, more like phrases in music than a symphonic whole.

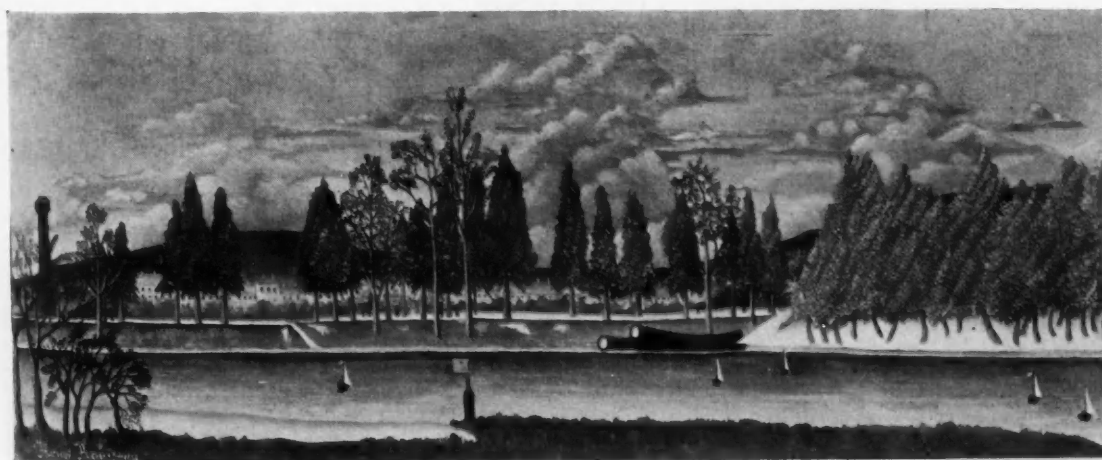
Close both in spirit and technique to the Chinese conception is Cézanne's brilliant watercolor, *Seine aux Environs de Paris*, painted about 1900, a misty landscape in which broadly brushed trees, figures, and little block-like houses fuse in a limitless atmosphere provided partly by the trans-



MODIGLIANI: "Manuello," (above) flat, frontal, stylized in a manner almost identical with the School of Lu Luen-Chia "Buddhist Priest," XI century Chinese hanging scroll painting (below).



MING ARTIST AND HENRI ROUSSEAU explain each other as a painting form. However in the Douanier's "The Canal" (below) the eye is stopped by horizontal lines in contrast with Shen Chou's "The Parting of the Painter and his Friend" (above) where receding planes invite the observer to enter the picture. In the Bignou Gallery's show of ancient Chinese and modern European paintings.



← **RAOUL DUFY'S "Portrait of Michel."** This placement of a single figure against a solid color background compares with several Ming scrolls.

lucent color washes, partly by untouched spaces of paper. Furthest from the Chinese conception is Dufy's gay boating scene, *The Marne at Nogent*, the all-over stenography of which rings closer to the decorative miniatures of Persia.

Specially provocative is a comparison between *The Parting of the Painter and his Friend*, a horizontal scroll painting by Shen Chou (1427-1509), a Ming artist, and *The Canal* by Rousseau. In an analysis of the Chinese work the authors of the

(Continued on page 26)

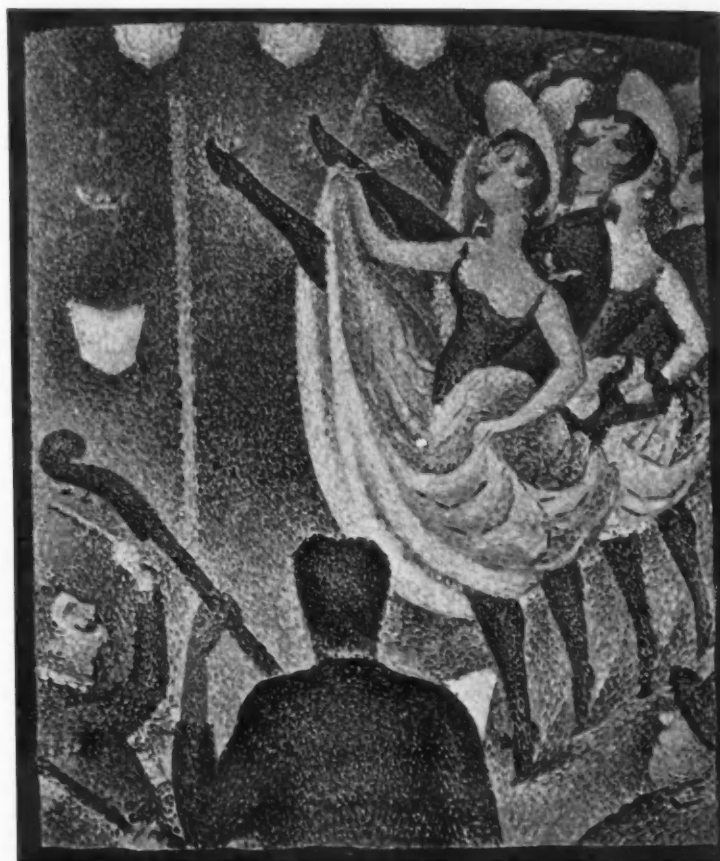
BUFFALO BUYS

Seven Americans, Two of the New XIX Century Classics Indicate the Museum's Purchase Policy for 1943

WITH the purchase of canvases by seven outstanding contemporary Americans the Albright Art Gallery of Buffalo balances its two outstanding acquisitions of the past season: Degas' *Portrait of Rose Caron*, illustrated in color on our cover, and Seurat's *Le Chahut*, the fourth major example of this artist to enter the country. Thus the museum's purchase policy is evenly divided between those "moderns" who have become our new classics and the native school.

The Degas portrait comes indirectly from the collection of Dr. Georges Viau, one of the early connoisseurs of the artist's work, who bought it at the third Degas sale held in 1919 under the title of *Jeune Femme assise mettant ses gants*. The subject, later identified as Rose Caron, well known opera singer and friend of the artist, posed around 1890 when he was at the height of his powers. Already we find softened and diffused his earlier Ingres-like classic draftsmanship through an Impressionist play of light and color. To the strong feeling of character and personality in this portrait is added that tense theatrical atmosphere of which Degas is past master.

Le Chahut was shown in the Seurat exhibition in 1908 but has never before been exhibited in this country. Painted in 1889, it contrasts with *La Grande Jatte* of a few years earlier in the angularity of the movements and above all in the hard intense lighting which, with the tonal organization of Oriental painting,

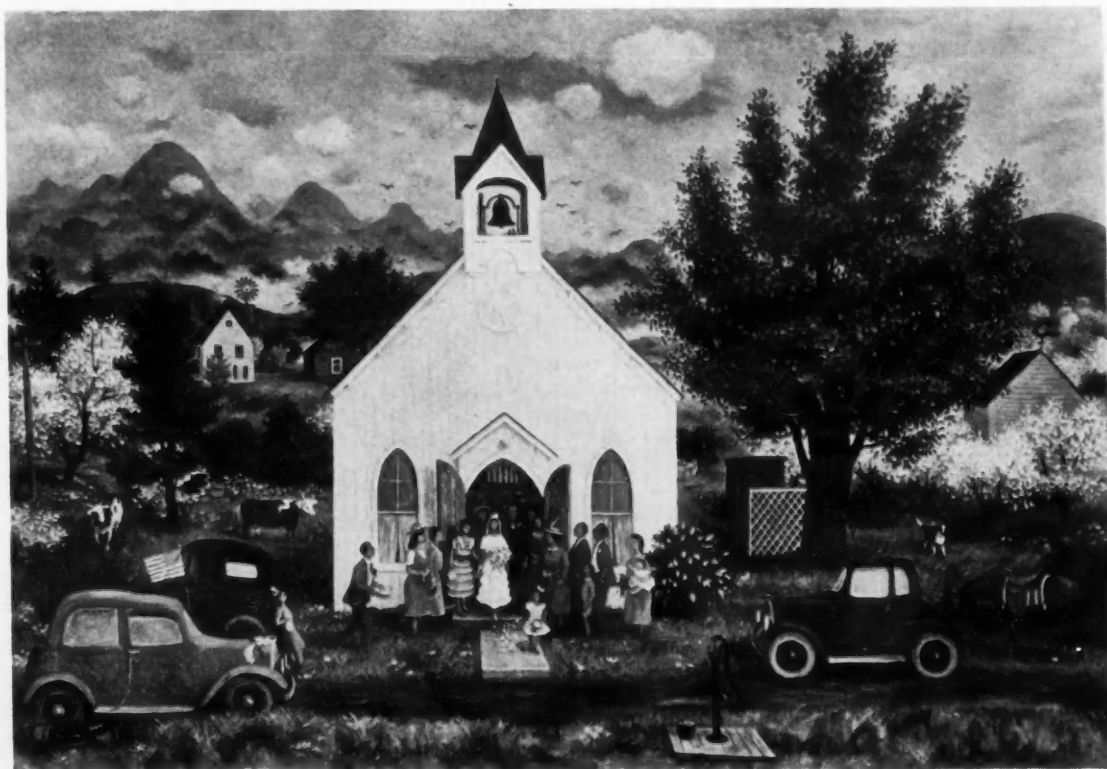


SEURAT'S "*Le Chahut*," one of his four major works in America, which was recently acquired by the Albright Art Gallery in Buffalo.

employs high values in the foreground and diminishing ones for receding forms.

In the spring of 1939 Seymour H. Knox of Buffalo and his family endowed the museum's Room of Contemporary Art. Here a European section has been increasingly backed up by a native group. It is to this room that the new American paint-

ings go. The first of these is a colorful abstraction by Stuart Davis entitled *New York Waterfront*. By George Grosz is a painting from his Cape Cod series, *Woman in the Dunes* pearly in color, efflorescent in its brushing. One of Julian Levi's rare and successful portraits is *Margaret Boni Playing the Recorder*. A flower painting by Marsden Hartley offers splendid color and solid composition while Doris Lee's *Country Wedding* is executed with a capacity which belies its light and colloquial flavor. *Saturday Afternoon* shows us Zoltan Sepeshy's meticulous brush turned to a deserted Main Street. Last on the list is Franklin Watkins whose *The Studio* presents and solves spacial problems, gives forth the curious overtones of starkness and fantasy through which this artist has achieved distinction.



DORIS LEE: "*Country Wedding*," a popular neo-primitive which joins the seven other Americans represented in the Buffalo museum's recently endowed Room of Contemporary Art.

OUR BOX SCORE OF THE CRITICS

CONSENSUS OF NEW YORK REVIEWERS'
OPINIONS OF ONE MAN SHOWS
CONDENSED FOR QUICK REFERENCE

ARTIST & Gallery
(and where to find
ART NEWS' review
of each exhibition)

NEW YORK TIMES
Howard Devree—H. D.
Edward Aiden Jewell—E. A. J.

HERALD TRIBUNE
Carlyle Burrows—C. B.
Royal Cortissoz—R. C.

SUN
Helen Carlson—H. C.
Henry McBride—H. McB.
Melville Upton—M. U.

WORLD-TELEGRAM
Emily Genauer—E. G.

AUSTIN, Peris
(see ART NEWS,
Mar. 15, p. 12)

In the years from 1940 through 1942 Austin created the fantasies that, with their peculiarly haunting atmosphere and forms, both human and animal, have brought him sudden fame. . . . Canvases such as the 1943 "Black Bullock" and fabulous "Tigress" prove that, creatively speaking, his star is still in the ascendant. E. A. J.

. . . deals not so much with inhabitants of the forest as with creatures of his own romantic imagination, and he so deals with them that they are strangely moving. The figure pieces that intervene between his earliest and his later periods are easily to be dispensed with, but his "Catamount" or his "Tigress" or his "Black Bullock" stay in the mind. R. C.

. . . the pictures I so relish in it were executed anywhere from 1935 to 1939. The 1940 and 1941 compositions, all nymphs and tigers in bosky dells and forest pools, I still think dull, repetitious and mannered. . . . Tigress, is still in the moonlit-swamp-with-tiger (no nude, though) manner, but it is distinguished by the richest, most sensuous development of surface imaginable. E. G.

CHAPIN, Brandt
(see ART NEWS,
May 1, p. 21)

. . . reveals the artist as a very distinctive colorist. His landscapes are subtle in suggestive detail. His figure pieces are at once free and persuasive—delightfully unposed and tonally acute. Strikingly, by a touch here and there, Chapin makes his landscapes come alive. H. D.

. . . has zest and brilliance. Hasn't yet established a conclusive direction between his vigorous, plastic approach, and his more subtly integrated style, and some of the roughness in his work needs ironing out; but he is forceful and his color, often handsome, is a pronounced asset. C. B.

. . . comes at things with a vigor that has no time to waste with the niceties of color, or form either for that matter, and lays his compositions in as a rule with a lavish use of pigment and a nervous energy that suggest that the painting knife was used throughout. As a result his things have volume and that peculiar depth that seems attainable in oil painting alone. M. U.

DAVIS, Midtown
(see ART NEWS,
May 1, p. 12)

. . . appears, in her most recent canvas, "Girl in White," to have adopted a new method, considerably cooler and smoother. . . . It will be interesting to see whether she has permanently renounced the "hot," sometimes violent, color and the cloying "candy" texture previously adhered to. Be the method what it may, expertness is not lacking. E. A. J.

. . . a display of more than usual substance. Sound workmanship, rich and robust color, sympathetic characterization, are all harmonized with a nice sense of balance and proportion in her work. The prevailing mood is at the same time calmly and evenly romantic. . . . turns in one of the best shows she has held so far. C. B.

. . . there does not seem to be any marked deviation in her present display from the path she has followed so happily in the past. Her work is competent enough, but not exactly thrilling. Perhaps that is one of the penalties of early and long continued success. Among the more pleasing examples are "Girl in White," "Woman With Veil," "Debbie Reading." M. U.

. . . has a fine hand with the brush, working up her surfaces so they have a very real and sensuous beauty of their own. Her characterizations are intense and sensitive. I rather think it's her color I take exception to. It is brilliant and vibrant, but hard. It gives everything she does a sharp edge. It leaves her compositions with a set, posed look. E. G.

DAYTON, Montross
(see ART NEWS,
May 1, p. 23)

Her portraits are the most striking part of her work—unflattering and sound, with a mining for individual character evident in those of Fannie Hurst and Ian Hay Belth. An informal one of a window cleaner with his equipment, caught in an arrested moment is excellent. H. D.

. . . comes out skillful and serene, painting smoothly and gracefully. Interested in objective facts, she is as sure of them in her canvases as her eye is compelled by them in nature. This talent for clear and unmistakable analysis results with most success in her formal portraits. C. B.

. . . the one of "Fanny Hurst" is the prize specimen. This runs true to form. In any gathering Miss Hurst is always the prize specimen. . . . That was the way I would have had her painted, in truth, had I known Miss Dayton was considering it. Miss Dayton's portraits are very like the sitters. H. McB.

. . . a large collection of her landscapes, portraits and flower pieces, all done in facile yet vigorous academic style and with obvious sincerity. . . . they're more expert than distinguished. E. G.

DE DIEGO, Nierendorf
(see ART NEWS,
May 1, p. 25)

His realistic titles, quotations from published war reports, prepare one not at all for the strange realm of fantasy in which conflict is so hauntingly depicted. I should call this surrealism. In any event the passionately expressed subjectivity of the work is predicated upon a fund of true imaginative fertility. E. A. J.

Oddly enough, De Diego's visions of war do not disintegrate before the eyes, but retain their cohesiveness as dramatic conceptions arrived at sensitively and with esthetic intelligence. Surrealistic in their attempt to symbolize the hell on earth that is war, they give new force and meaning to the spirit of fantasy in art. C. B.

. . . his canvases are of two sorts. The first are landscapes. . . . distinctly realistic. . . . The other type is much more abstract. . . . compositions which manage, oddly, to pack a greater emotional wallop than the more realistic works. In all of De Diego's work there is beauty of surface and texture, and unlimited imaginative range. E. G.

HUNTLEY, Kennedy
(see ART NEWS,
May 1, p. 23)

. . . best vehicle is, in my opinion, the lithograph. Some of the drawings also are excellent, particularly the series of nudes. . . . paintings. . . . are less meritorious though there is often present a kind of lyric charm. E. A. J.

. . . is an artist of diversified aptitudes. She is, to begin with, very capable in her drawing. Her lithographs have much merit. Scattered amongst the paintings are a few drawings of flowers which again excite hearty appreciation. . . . The landscapes are not evenly attractive. R. C.

. . . indicate the artist's growing dependence upon black-and-white. The color that appears in some of her projects suggests that she could play it up if she wished but apparently she does not particularly wish. Her lithographs, etchings and drawings have clearness and sensibility along with a somewhat New Englandish reserve. H. McB.

The most commanding work is the display in a large mural cartoon. . . . depicting a country celebration and much like a painting of a Dutch kermesse. . . . There is animation in all its parts. The rest of her work is solid, pleasant stuff, but not marked by too definite an individuality. E. G.

KUHN, Durand-Ruel
(see ART NEWS,
May 1, p. 11)

Vigor and humor and sometimes a kind of warm tenderness are among the conspicuous traits. Genre work, the subjects may be deemed. For my part I prefer the best of these minor brush poems to much of Kuhn's more ambitious "major" painting. E. A. J.

. . . is more intimate with the circus than ever before. That is to say he uses what we call the small "intimate" sizes and goes behind the scenes and peeps at the clowns putting on their make-ups and the athletes their tights and jots down his impressions of them impetuously and knowingly. Wait Kuhn certainly knows his circus people. H. McB.

And yet it isn't their very considerable technical worth alone which leads me to commend them to you with deep enthusiasm. It is their human quality. These are real people he is portraying, not painted, red-nosed faces. And he depicts them understandingly, admiringly, warmly, with no spurious pathos, no maudlin sympathy. E. G.

MANGOR, Kleemann
(see ART NEWS,
Apr. 15, p. 19)

Daring and restraint, sensitivity and strength are blended in the paintings. . . . A sound abstract basis may be felt in her work, even in the portraits and especially in her composition in the "Daisies" still-life. . . . She is working out a very personal style. H. D.

This artist's tasteful color, which is rich and decorative in quality, adds to the sensitive appeal of her figure subjects, and in the excellent "Mrs. Burluk" and "Air Raid Warden," gives substance and warmth to her characterizations. C. B.

. . . there is happily something a trifle short of the 100 per cent ideal in her "Air Raid Warden" with his withered face under the white helmet. So much for contemporary comment. She returns to painting for its own sake in "The Sea-Gull," "Natalie," "Daisies" and in the portrait of "Mrs. Burluk." M. U.

They're modest, sincere efforts, completely devoid of technical or emotional fireworks, but still, in the flower studies, extremely pleasing for their gentle charm, and in the portraits, rather surprisingly strong. E. G.

MODEL, Pinacotheca
(see ART NEWS,
May 1, p. 23)

Model's paintings look rather as if Mondrian-like planes had been upended to serve as facades spotted copiously with windows, while elongated and unexplained pedestrians amble about with sinister nonchalance through the plane-enclosed universe. And repeat. H. D.

Walls and spaces have intrigued him into designing some of the year's most brightly colored canvases, with which he attempts, in abstract decorative terms, to epitomize the spirit of New York. It is done with disarming simplicity. C. B.

. . . uses plain, unadulterated and undecorated color areas, without a trace of shading or pattern, using this pure pigment to do all the things other painters accomplish with texture, modeling, line, patterning and color. The effect, oddly, is never forced or strained; is, in fact, rather spontaneous and fresh. E. G.

O'KEEFE, An American Place
(see ART NEWS,
May 1, p. 22)

As usual she puts up a very fine show. . . . Vivid color ranges itself beside an all but incredibly diaphanous approach (this approach exemplified by a very delicate "Feathers" series). Three paintings are rhythmically based on cross-sections of wood. E. A. J.

. . . some new and some a few years old. They illustrate her proficiency in linear definition and in the arrangement of color. This artist is often exquisite in her representation of fact. . . . Running through the entire exhibition is an effect as of improvised harmonies of color. R. C.

Ozone reeks from these Georgia O'Keeffe productions. The big flower piece with shiny narrow leaves spreading in starlike fashion to the distant horizons. . . . has something of the exuberance of our national anthem. . . . There is ozone, but more contained, more static, in the two versions of desert cliffs. . . . very elegant, very inhuman. H. McB.

ROSE, Kraushaar
(see ART NEWS,
May 1, p. 23)

. . . manifests and for the most part sustains a fine and subtle sense of color and of the relationships into which it can be wooed. His is sheer painting. Color and design and texture are prime qualities, subject constituting, as it were, the peg upon which these are hung. It is very sensitive painting. The artist's esthetic emotion seems, again and again, communicated with a directness quite at variance with the prevailing fliminess of the definition of forms. E. A. J.

. . . has so much talent that one wishes he would make more of it than he does. He has good color. He is clever in characterization. . . . In the best of all his pictures, the "Flower Women," his treatment of form and color is quite adequate. Then in pieces like "The Eternal Triangle," he seems to hurry over his task, to the disadvantage of the painting, leaving vague passages in it. . . . His art would be the better for his acceptance of a little more deliberate pace. R. C.

. . . devotes himself to the life of a comparatively limited area of the New England coast line. He has admirable color, a fine sense of character and paints, particularly in his smaller pieces, in a manner that approaches distinction, so far as his present showing is concerned at least. He has humor, too. M. U.

Rose's unique worth lies in the magic he achieves with painted surface. He paints the yellow apron of a dishwasher, and, instead of giving you just a yellow area, he makes it a thing of lights and shadows, of infinite tonal subtlety, of incredible richness. He paints the bell of a French horn, and it becomes a thing of life and warmth capable of giving the sensitive spectator as much joy in its surface as any music issuing from it might give to the music lover. E. G.

THE PASSING SHOWS

JACOB LAWRENCE is a twenty-five-year-old Negro artist who will be remembered for the portfolio of his remarkable labor migration pictures which *Fortune* reproduced in color in 1941. His new showing of gouaches at the Downtown Gallery, titled "Harlem" is in the same line but, if possible, better still. More brilliant in color, more mature in design, they are in the finest sense propaganda paintings, telling their story of cold water flats or hot nightclubs with a dignity and simplicity which has the makings of great art. (Prices \$75 apiece.)

HELEN RATKAI'S heart is backstage. From this vantage point she can observe both the gallant play to the footlights and the tender interludes that go on in the wings. A pupil of Kuniyoshi, she is sure enough of her medium to be able to emulate his curiously negligent



HELEN RATKAI: "Acrobats." At the Gallery of Modern Art.

way of putting on paint, adds to this a sense of dramatic lighting and pleasant color. It suits the acrobats and the rather *outré* young women which make the subject of most of her pictures at the Gallery of Modern Art. (Prices \$75 to \$900.)

ABRAHAM RATTNER, at the Rosenberg Gallery, emerges as a painter with unusual control over his oil medium, the beautiful unctuous quality of which is richly transferred to canvas. His expressionism is fiercely intense, his distortions grotesque, and his colors powerful. At times these are combined with excessive violence despite commendable dexterity. What saves

Rattner from confusion is his great skill manifest in the firm ordering of complex manipulations. The artist has made great strides from the insipid *April Showers*, painted in 1939 to the witty 1943 canvas called *The Sun* which correlates the blazing yellow light of Van Gogh with the contortions of Picasso. (Prices \$600 to \$1500.)

CHARLES DANA GIBSON at the American British Art Center, in his first retrospective exhibition in New York, presents the Gibson Girl and her period, together with paintings done since the last war. Here are the originals of many of the illustrations done for the old *Life*—here is all the charm and humor of a partially forgotten time. The unexpectedly solid paintings include landscapes, portraits, and an allegory, *Europe*, 1943, a bitter comment on the present war. (Prices \$100 to \$1000.)

LAURA STEIG shows at the Artists' Gallery. These new paintings of an honest primitive are delightfully personal and delicate, particularly the watercolors of flowers with accessories. A yellow spray of mimosa reaching out of a blue glass and silhouetted against a blue background has a refreshing purity of design, naïve reminder of Matisse's marvelously sophisticated still-lives. The portraits, painted thinly in oil, lack the charming translucency of the watercolors and are crude compensations for want of skill. (Prices \$45 to \$75.)

WILLIAM HAYTER'S group of engraved plasters, prints, and drawings at the Willard Gallery sets him head and shoulders above any artist now working in a black and white semi-abstract idiom. Though often imitated (he has for several years conducted graphic classes at the New School for Social Research) his processes remain technically unique. The reason is that no other practitioner can approach his control of sinuous swirling line or can handle the feather-delicate textures produced by the introduction of extraneous substances with such a maximum of calculation and minimum of chance. The plasters, which extend etching into a third dimension, are marvels of *trompe l'oeil* complexity. Some are tinted and this seems a pity considering the vast range of "color" which



WILLIAM HAYTER: "Laocoon" purchased by the Museum of Modern Art out of the artist's graphic show at the Willard Gallery.

Hayter has shown us can lie between white and black. (Prices \$5 to \$200.)

HENRY MAJOR is a master of atmosphere. In his landscapes the trees are all blown about, the skies break from grey to stormy blue. Skies are definitely his forte and give their pervading sense of remoteness, even of poetic melancholy, to these pictures. By contrast his brushing is excited, suggests a great deal going on. All show ease and fluency in his medium. Though we preferred the landscapes now on view at the Schoneman Gallery, *The Fisherman* is a successful figure piece. (Prices \$45 to \$350.)

MAX ERNST, coincident with the publication of *Misfortunes of the Immortals* by this artist and Paul Eluard, has a presentation of his celebrated collages and latest drawings at the Julien Levy Gallery. Ernst's serpentine birds, conceived as intimate expressions of fertility, are sensuously drawn in delicately fluid outlines which define luminous ovoid shapes. A large grey-green painting, marvelously incandescent, represents a pair of them with gimlet eyes burning red and green. This alone discharges the shocking vapor of evil designed by Ernst to stupify his public. (Prices \$75 to \$1200.)

The same gallery presents a collection of Catherine Yarrow's distinguished pottery handsomely decorated with fanciful bird abstractions. Yes, it's bird month at the Julien Levy Gallery. (Prices \$5 to \$85.)

ALISON STILWELL, the young and talented daughter of General Stilwell, presents her Chinese paintings at the Loo Gallery. A pupil of Prince P'ou Tong of Peking, she uses the brush in the Chinese man-

ner with a skill of manipulation and modulation that few occidentals have attained. She paints with an assured delicacy, and seems thoroughly at home in a number of historical styles. Miss Stilwell's perseverance and skill in this difficult art have not gone unrewarded: every item in this large exhibition was sold by the second day. (Prices \$25 to \$50.)

BORIS MARGO at the Norlyst Gallery in an extensive exhibition of his work dating from 1935, appears as an inventor of various techniques. These include transfers, such as were later independently used by Ernst, and cello-cuts, which is a term describing a curious technique whereby liquid celluloid poured on a plate of pressed wood assumes shapes and textures which dictate the artist's interpretation. His *Phantasms* are gem-like improvisations thus created, their subject streaming light rays. But, like finger painting, they are more expressive in the doing than in the effect and are hardly a suitable technique for so able an artist. (Prices \$30 to \$250.)

THE 12TH ANNUAL SPRING SALON of the Academy of Allied Arts, though it presents no artist of wide reputation, brings several of marked talent. Among these Louisa W. Robbins stand out with her gay and delightful *Pondo Women* and *Shell Pickers*. Anna Lesznai, in a somewhat related vein, offers her *Cuban Phantasy* and J. J. Schepp gives us two excellent impressionistic portraits. (Prices \$4 to \$500.)

SWEDEN'S CONTRIBUTION to art at Bonniers' is a retrospective exhibition of major and minor Swedish masters from about 1750 to the time of Zorn. Among the

better known represented are the elegant portraitist Alexander Roslin, who was so violently attacked by Diderot, his relative Adolf Wertmuller, who once painted Washington, Bruno Liljefors the animal painter, Carl Larson, and Anders Zorn. (Prices not quoted.)

• • •

GERALD DAVIS, Brooklyn-born artist recently returned from Paris where he spent the greater part of his life, has his first American exhibition at the Marquie Gallery. While most of his gouaches are weak, with some exceptions such as the sparkling, sunlit impression called *L'Enterrement*, his charcoals are solidly drawn and pleasantly infiltrated with the atmosphere of the beloved city. Peaceful views of narrow streets and of the Seine are much preferred to the suave portraits. (Prices \$75 to \$100.)

• • •

ROBERT T. FRANCIS is the sixty-nine year old New Englander whose latest paintings at the André Seligmann Gallery are romantic flights into vast mountain reaches, desolate plateaus, and immensely spacious meadows all viewed from a distant bird's eye perch. *Road—Northern Maine* is a decorative attempt to convey the Chinese "ink splash" technique in oil. In several other paintings the artist's essays in surface texture are so niggling and leprous as to obscure the gigantic structures of the mountains, thus converting monumentality into miniature. (Prices \$225 to \$750.)

• • •

REGINALD MARSH'S paintings of carefree Coney Island sporting and buxom, wind-blown blondes bring summer festivity to the Rehn Galleries. This well known Manhattan artist has become an enthusiastic exponent of the Maroger technique and his familiar subjects, once tiresomely repetitious, again vibrate



REGINALD MARSH: "Girl on a Yellow Horse." Rehn Gallery.

because of warmer color and greater freedom of brush. Marsh brings alive the noise and fun of the amusement park, the milling crowds of the beach and the full-blown youth of Manhattan's 'teen-age girls. *Girls in a Bowl*, swiftly rendered in translucent browns, has the circular movement of a Tiepolo ceiling decoration, proving the skillful draftsmanship of this Baroque contemporary. (Prices \$50 to \$800.)

• • •

RUDOLF JACOBI in a dozen new paintings at the Passadoit Gallery has quietly and with increased sensitivity mastered the intimate New England scene. Unkempt nature and homely dwellings acquire beauty through this Gloucester



RUDOLF JACOBI: "Reflection" shows the rich painting quality which recommends his current show at the Passadoit Galleries.

artist's talented brush and subdued palette. The restrained poetry of the smaller paintings, notably *The Broken Fence*, gives way to prosaic factualism in a colossal vista of Gloucester which, despite faultless rendering, remains a dull spot in a fine show. (Prices \$200 to \$2000.)

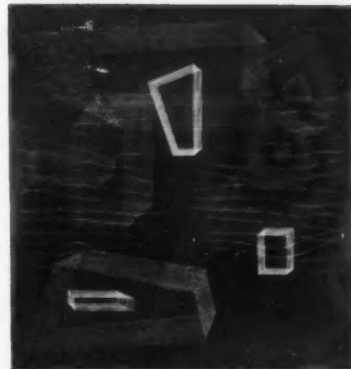
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NON-OBJECTIVE American names, some old, some new, make the list of exhibitors in the top gallery of the Museum of Non-Objective Art. Moholy-Nagy, as noted on previous occasions, is the inventive genius of the school. Though his titles read like chemical formulae, his bent-wire forms have a thrusting vigor, his 1922 *trompe-l'oeil* a spell of illusion, his panes of color are superimposed with an exactness of relationship which is only too rarely matched. Of the group associated with this institution, we find Scarlett making new solar systems which are interminably the same, Charles Smith with some low-toned and extremely provocative arrange-

ments, Sennhauser bending his telegraph wire lines into beautiful boxes of color on a dark ground, Hilla Rebay tangling again with her own vitality.

• • •

TEN NEW PORTRAITS at the 460 Park Avenue Gallery represent the work of nine accomplished and fairly conservative American artists. Without doubt, Gardner Cox's portrait of his wife Phyllis is the most ingratiating and sensitive of the lot. Sidney Dickinson offers a spirited James F. Shaw, Lilly Cushing Emmet paints with great charm, Ivan Opffer shows a flair for character. Byron Thomas has robbed an otherwise excellent and original work of its dignity by the insertion of a number of silly fig-



JOHN SENNHAUSER: "Organization 25." Museum of Non-Objective Painting.

with great technical skill. Included also are a number of oils of experimental content in which the artist, with considerable humor, employs the symbols of the Incas in an almost Surrealistic manner. (Prices \$500 to \$4,000.)

• • •

INNA GARSOIAN, who was trained in Petrograd and Paris and spent two seasons with the Diaghileff ballet under Chirico and Rouault, offers at Knoedler's a fine series of Nantucket landscapes. Through some magic, perhaps drawn from the French Impressionists, she has caught the exact character of the light and atmosphere of that fog-bound island. (Prices \$60 to \$250.)

• • •

OLIVER SMITH is the talented young man who just showed at Bonestell his stage sets for ballets, Saroyan plays, and others. Smith delights in what is gay, unexpected, and brittle. Even though conceived with taste and color-charm this type of clutter can become monotonous. An exception is the set for *The Wind Remains* which strikes a more profound and haunting note. Paintings in the back room show Brooklyn to be the source of Smith's inspiration—a town of ramshackle houses, finicking iron-work, and picturesque desolation. (Prices \$100 to \$300.)

• • •

EUGENE LUDINS offers his impressionistic landscapes at the Associated American Artists. His color is soft and chalky, his occasional impasto is pleasing, he crowds his pictures with small figures. Though his war scenes seem to lack integration, he paints with sensitivity and skill. (Prices \$100 to \$1500.)

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A GROUP SHOW presented by the Directors of Collectors of American Art at the Contemporary

Arts Gallery consists of Mary D. Coles, V. Pytlak, and Chris Ritter. Miss Coles' watercolors, which depict scenes in and about Manhattan, are soft, gracious, and atmospheric. Pytlak's gouaches are somewhat harsher in style and have his own individual agitated quality. Ritter is a romanticist at heart. (Prices \$25 to \$100.)

THE GROUP exhibition of paintings at the Sixtieth Street Gallery presents the oils and pastels of six artists of conservative tendencies. Here Lettie Krigsmann stands out for her composition and color, Roy Perham contributes a good portrait with his *Mrs. Philip Erhorn*, and Bonnie Wilson renders her textures with skill in her *Blue Grass*. (Prices \$40 to \$175.)

CAROL BLANCHARD, who has been the subject of a tidal wave of artistic rumor since her highly suc-



CAROL BLANCHARD: "My Friend Calista." At the Perls Gallery.

cessful show in Boston, is making her first New York appearance at the Perls Gallery. Though in content and technique she in no way resembles Darrel Austin, nevertheless she seems to belong to his poetic and introspective school. Her work is highly feminine and therefore highly personal, it is somber and wistful, yet essentially very gay. (Prices \$50 to \$300.)

PORTRAITS by contemporary French artists constitute the initial offering of the Niveau Gallery. Small, charming, and informal, the gallery is under the direction of V. de Margoules, once of the Boulevard Haussmann, who plans to show the best of the French and, if possible, hopes to discover some lively American talent. Perhaps the most striking of the portraits is

Vertès' Mme. Schiaparelli. Other artists are Kisling, Derain, Matisse, Modigliani. (Prices not quoted.)

BORIS WOLF, a young man who is entirely self-taught, is holding his first one man show at the Pinacotheca. He paints in bright color with a verve of his own, his work is expressionistic in character and seems to stem from Rouault though it also demands some further measure of development and clarification. (Prices \$50 to \$250.)

SEVEN MODERNS are on display at the Puma Gallery. Among the offerings are two highly abstracted heads by George L. K. Morris, a superb *Little Church* by Lyonel Feininger, and *The Cave*, by Max Weber. Kaldis, Eleanor de Laittre, Gerome Kamrowski, and Fernando Puma complete the list. (Prices \$150 to \$1500.)

THE 68TH ANNUAL Student Concours of the Art Students' League is being held in the Galleries of the American Fine Arts Society. Work that has been done during the year in the classes of Marsh, Brook, Kantor, Corbino, Kuniyoshi, Brackman, Zorach, and others is on view and on sale. Since the League has turned out more outstanding artists than any other school in America, the intuitive may do well to pick out here some master of tomorrow. (Prices \$1 to \$200.)

THE ELEVENTH EXHIBITION of the Arthur Schwieder Group at the Montross Gallery is vivid testimony to Mr. Schwieder's ability to preserve the individuality of his pupils. In this diverse and talented group, perhaps Jean Hughey's bright and expressionistic *Grandma* shows the most originality, Natalie Jaisukynaitis's impressionistic landscapes are well integrated, and Charles Platt's academic *Dish of Fruit* has great charm. (Prices \$25 to \$300.)

JOSEPHINE JOY at the Galerie St. Etienne seems a little too sophisticated in certain passages of color and design to be classed as a primitive. However there is always an American provincial quality in her work reminiscent of hooked rugs and chair painting. Her intricate sense of design is at its best in her *Corn Patch*, but we liked the most two little simple flower prices, *Symbol of Love* and *Bowl of Red Roses*. (Prices \$35 to \$200.)

ARTISTS FOR VICTORY

INCORPORATED

"The very name of your organization is symbolic of the determination of every man and woman in every activity of life



throughout the country to enlist in the cause to which our country is dedicated." — Franklin Delano Roosevelt.

BULLETIN TO MEMBERS

The following does not necessarily represent the opinions of Art News or The Art Foundation, Inc.

Graphic Competition

ARTISTS for Victory, Incorporated, officially announces a National Competition on the subject "America in the War," open to all graphic artists for the purpose of selecting 100 of the best prints to be followed by the simultaneous showing of them in 25 different art centers of the country as a part of Artists for Victory's 4 Freedoms Campaign.

These exhibitions will be the first coast to coast art showing of identical pictures at one and the same time. By this unique arrangement the graphic messages of artists will be delivered over a national network.

The following is a résumé of the program soon to be issued by Mr. Joseph LeBoit, Chairman for Graphic Arts. Any artist desiring to compete and who has not received a copy of the program in the mail by May 20 can obtain same upon written request.

Artists for Victory invites all artists to participate in this national graphic arts exhibition which promises to be a unique and dramatic event in the field. The theme "America in the War" should be interpreted in its broadest sense, so that when assembled the show becomes a picture of America in 1943, of a country and a people in their second year of war.

At all times the print has been an art form most expressive of contemporary life. The times in which we live should call forth renewed activity in this historic medium. The artist who today interprets the emotions and experiences of the American people serves not only a cultural but a patriotic purpose.

The shows will open early in October, 1943. 100 prints chosen by the jury of selection from the submissions will be exhibited simultaneously in 23 museums throughout the country. Later the prints may be circulated in other cities throughout the United States.

Members of the jury of selection and award are: William Gropper, painter and graphic artist; Armin

Landeck, graphic artist; Carl Zigrosser, Chairman of jury, Curator of Prints, Philadelphia Museum.

Entries

Each artist may submit 3 different prints in black and white, or color. Lithographs, etchings, aquatints, drypoints, woodcuts, wood engravings, silk screen prints, or similar media are eligible. Prints should be submitted in white mats with outside dimensions either 14" by 19" or 18" by 22". Editions must be limited to not more than 100 impressions.

Prints should be received by Artists for Victory by Monday, August 2, 1943. Entries should be sent prepaid to:

"America in the War"

c/o Artists for Victory, Inc.

101 Park Ave., New York, N. Y. or delivered here personally.

The artist whose work is accepted must be ready upon notice of his acceptance in the first week in August, immediately to submit 25 additional unmatted prints of the one selected by the jury. Artists for Victory will mat these prints and distribute them among the participating museums.

Sales & Prizes

Artists for Victory is optimistic about the possibility for sales in these exhibitions and will encourage sales opportunities. A commission of 30% will be deducted from the price of each print sold to meet sales' expenses. Any balance will be applied to Artists for Victory's patriotic activities.

Twelve prizes totaling \$800 in War Bonds will be awarded in four graphic arts categories: (1) lithographs, (2) etchings and related media, (3) woodcuts and wood engravings, (4) silk screen prints. For each category there will be a first prize of a \$100 War Bond, a second prize of a \$50 War Bond, and a third prize of a \$50 War Bond.

Suggested Themes

It should again be emphasized that a broad interpretation of this

theme is desired, and that any picture is eligible which conveys the impact of the war upon the life of the American people. The following suggestions may be helpful though it is hoped that they will not tend to limit the artist in his selection of material.

1. *Heroes of the Fighting Front:* Colin Kelley, Lieutenant Bulkley, Dorie Miller, Meyer Levin, General MacArthur, General Eisenhower, etc.
2. *Action on the Fighting Front:* Pearl Harbor, Bataan, Corregidor, North Africa, the Far East

From Dark Africa

(Continued from page 14)

suggested restrictions of its original form. Or if we study the flat treatment of the arms against the side in the Baoulé *Figure of a Woman* (No. 13) with its bare suggestion of hands and fingers, or the quaint columnar Baoulé *Figure of a Man with a Beard* (illustrated on page 14), we will see that this basic pole construction is not restricted to the Sudan region where it is given its most striking geometrical character. In fact, it may be said to be fundamental to all classic styles of African wood carving and undoubtedly plays an important role in the ease with which the Negro artist conceives form in three dimensions.

And, paradoxically enough, it is this same fidelity to the restrictions of his materials which gives African sculpture that quality which seems to us soaked in the traditions of late Greece and the Renaissance—a "complete plastic freedom." For an idiom in art, no matter what it may be, is fundamentally an artificial convention. Last week saw the classical canon of beauty in Greece and Renaissance Europe; yesterday saw the naturalistic conception—an essay at liberation from the classical vision. The late Greeks found their formula for beauty in rigid laws of geometric proportions, and, willingly or unwillingly, we have inherited it. The Negro also had to find his disciplinary base, his means of unifying his expression. He chose a fidelity to his material and its forms. When we look at the result in the proportions of such a figure as that of the Baoulé *Man with a Beard* it is obvious that they were dictated in great part by the form of the piece of wood selected by the artist. Some of the strangeness may be due to psychological emphasis on features to which the artist wishes to give importance. But it is also true that if an artist wishes to

—the fighting locale—the spirit of the offensive, etc.

3. *The Heroes of the Home Front:* the soldiers of production, the merchant marine, the farmers, women in industry—the people in the volunteer services—air raid wardens, nurses' aides, victory gardens, etc.
4. *The Enemy:* Axis crimes against the people, etc.
5. *Victory and the Peace to Follow:* The Four Freedoms—Freedom of Speech, Freedom of Religion, Freedom from Want, Freedom from Fear—the United Nations.

retain the unity of a slender, unbroken line in his sculpture—the line of his original column of wood or tusk of ivory—he will not be able to portray in scale any detail exceeding the limits of the original cylinder. And at any rate, the proportions which we find in African sculpture have little relation to the scale of forms we have inherited from Classical Antiquity. And this evidence of a successful expression apart from the restraints which have become academic in our tradition, represented "complete plastic liberty" for those seeking a fresher idiom—liberty from the conventions based on strict geometric proportion which they had inherited.

Finally, one of the major tenets of the contemporary sculptors' code is that "every work of art is a coalition of idea and material." This, in fact, with rare exceptions, has been the basic sculptural credo down the ages. As Adrian Stokes says in his *Stones of Rimini*, "Plastic shape in the abstract is shape in the abstract, while carving shape, however abstract, is seen as belonging essentially to a particular substance. . . . Whatever its plastic value, a figure carved in stone is fine carving when one feels that not the figure, but the stone through the medium of the figure, has come to life. Plastic conception, on the other hand, is uppermost when the material with which, or from which, a figure has been made appears no more than so much suitable stuff for a conception." This, applied to wood and bronze in the case of African sculpture, is what makes one feel wood its classical material. And at the same time it is probably the reason why African wood sculpture has made a so much greater impression on twentieth century European painting than even those magnificent bronzes of Benin (such as the *Flute Player* in the present show) of which Von Luschan has said, "Cellini himself could not have made better casts, nor anyone else before or since to the present day."

WHAT THE ARTISTS ARE DOING

Bronx Mural

IRVING BLOCK and Abraham Lishinsky are two artists who were runners-up in the national competition for the San Francisco Post Office mural award won by Anton Refregier. Thus the mural which they have just completed for the Wakefield Station Post Office, The Bronx, N. Y., was in the nature of a consolation award. Furthermore, with both artists at present engaged in war work, it is their last public work for the duration. The decoration, a single panel approximately eighteen feet in length and six feet high, depicts a little known incident of the Revolution relating to arms stored by Washington in a building on the Bronx River. Though factually drawn, it is rendered with considerable verve and directness and is particularly handsome in composition. Both



"WASHINGTON AT THE BATTLE OF THE BRONX," new mural executed by Irving Block and Abraham Lishinsky for the Wakefield Station Post Office, The Bronx, N. Y.

artists have extensive experience in Federal Art Project murals. Prior to this they were assistants to Jean Charlot.

Marriages

MAXIM KOPF, Czechoslovakian painter, political refugee, and world traveler, is shortly to marry Dorothy Thompson. Mr. Kopf's first New York one man show was held recently at the galleries of André Seligmann, contained a striking likeness of the celebrated columnist.

Electra Waggoner, Texas sculptor, was married last month to Major John Biggs of the U. S. Army. Miss Waggoner has shown both in her native state and in New York. She has executed portraits of Vice-President Garner and of Hollywood personalities.

Milenas on View

PAINTINGS by the young Yugoslavian artist Milena form the current attraction at the Corcoran Gallery of Art in Washington. The

painter, whose full name is Milena Pavlovitch Barilli, is a cousin of the King of Yugoslavia whose portrait is one of the most striking likenesses in the show. Milena's art combines the precise drawing and enameled surfaces of the fifteenth century Italians with fantastic and sometimes disturbing overtones reminiscent of Surrealism. A highly poetic imagination adds to the charm of her art.

New Metal

FIRST artist to make use of jewelry palladium for casting his work is Constanzo Luini of Providence, whose bust of Thomas Jefferson was reproduced on medals struck from this rare white metal on the occasion of the Thomas Jefferson Bi-Centennial Oratorical Contest last month. Jewelry palladium is a new alloy of palladium

and ruthenium, both noble metals of the platinum group.

Luini, who studied sculpture at the Art Students' League and at the Beaux-Arts Institute, modeled the original head of Jefferson some time ago. To produce the medals, this original model was first cast in hard bronze. The reduction of the relief was then made into a steel die.

Robinson Show

NEARLY 160 works in various media cover all phases of the career of Boardman Robinson in a retrospective exhibition at the Colorado Fine Arts Center which is conceded to be its outstanding one man show of the year. A dominant figure in American art, Robinson has produced so widely, particularly as a cartoonist, that other phases of his work are often overlooked. This exhibition performs a service in bringing together ten of his finished portraits, including a striking self-portrait; sixteen of the landscapes which reflect so powerfully his response to the moods of nature; a large group of heads and figures; and an entire section given over to

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political lampoons, satire, illustrations, murals and mural studies, lithographs, and sketches.

Waugh Sales

FREDERICK JUDD WAUGH broke all records during his lifetime by selling more pictures than any artist in any country in any period and by receiving therefrom an all-time high income for his work (see ART NEWS for March 1-15). That the Waugh vogue is still on is manifest in the fact that thirty-eight of his canvases were sold from the "Paintings of the Sea" show the Grand Central Art Galleries recently staged as a memorial to him. Thousands of visitors attended this exhibit, voted for their favorites. The Carnegie Institute's *Pounding Surf* came first, Mr. & Mrs. Ernest E.

Quantrell's *Line Squall*, second, two other canvases from the same collection came third and fourth, and six other Waugh's rated high.

Breinin Teaching

NEW artist-in-residence of Southern Illinois Normal University is Raymond Breinin, Chicago's favorite son, who replaces Aaron Bohrod, now working for the War Department. The appointment is being in part financed by the Carnegie Corporation. In addition to his teaching activities Breinin continues to paint along his own and specialized lines. His latest canvas, entitled *The Winged Guide*, shows his characteristic horseman beckoned into a mysterious town by a death like specter on the roof tops.

West Meets East

(Continued from page 19)

catalogue mention: "the rhythmic sequence of islands of light; the pattern of short horizontal strokes in the foliage of the trees, which helps to guide the observer's eye, the horizontal plane-like platforms that go up like steps from foreground to background; and the linear arabesques described on the surface of the water by the edges of the rocks, mountains, and other masses." However, Rousseau's composition has the static character of Western classicism. It is built up of succeeding horizontal planes clearly encompassed by the foreground shore, the background mountain and planimetric clouds, thus designating several discrete and immobile positions for the spectator in front the picture. The Ming painting, on the other hand, is an invitation to take a journey through the scene. Within the great landscape tradition, defined long before Western artists thought of landscape as more than incidental settings for the human figure, Shen Chou's painting has no fixed viewing point. Multiple points draw in the observer, allowing him to move as if along a series of stepping stones over hills, rocks, across the river into the mountains, to disappear into the land promised above and beyond. Technical analogies, such as the repetition of dot, dash, and sponge motives are incidental, worth being noted primarily because they reveal the simple formulae used so dexterously by the artist to create a delightful and philosophical setting for the separation of friends.

Far more majestic is the vertical landscape, *Clear Morning on the Mountain*, ascribed to the Sung artist, Mi Ju-jen. This vision of massive mountain peaks and hanging streams rising abruptly from the river valley, is ingeniously compared with Picas-

so's powerful Cubist *Portrait of Fernande*, painted in 1908. Oddly enough, the technical construction and color scale of these two diverse pictures are hauntingly analogous. In color each ranges from grey-black recessions to terracotta highlights. In form both are constructed of cuboid facets, geometric and incisive in the portrait, spongy and fused in the landscape.

Three magnificent portraits are placed side by side, the first a *Buddhist Priest*, ascribed to the eleventh century school of Lu Luenchia, the second a *Woman with Veil* by Matisse, the third a portrait of *Manuello* by Modigliani, emphasizing the grounds upon which we in the West have been prepared for an understanding of painting in the East. For through the direct influences on modern art, whether Japanese prints, Persian miniatures, African sculpture or Coptic textiles, mentioning a few among many, Western eyes have been opened to an international and ageless language.

Nineteenth and early twentieth century experiments in technical and expressive forms, starting as a rebellion against traditions, ended by discovering many elements basic to Chinese art, thus enabling us to see, as the catalogue truly states, the "plastic realities underlying changing appearances." Impressionism, Pointillism, Expressionism, and Cubism resulted in the development of new types of perspective, as against the "scientific" perspective of the Renaissance, new conceptions of outline accomplishing the work of modeling in light and shade, new values in texture, atmosphere and space. The harvest is not only in the great works turned out as a result of this rebellion but also, and particularly, in the new eyes acquired for the achievements of other times and other cultures.

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BARBIZON SCHOOL

Guardian of The Sheep by Millet; three Corots including *L'Etang au Chien*; and works by Daubigny, Jacque, Dupre, Diaz, Rosa Bonheur, Rousseau and other artists.

DUTCH XVII AND XIX CENTURY SCHOOLS

Three paintings by Josef Israels including *Madonna of The Cottage*, and works by Willem and Jacob Maris, Anton Mauve and other artists. *River Scene* by Salomon van Ruysdael; *Wheat Field* by Jacob van Ruisdael and works by van der Voort, van Ceulen, van der Neer, Gerard Dou and other artists.

BRITISH XVIII CENTURY PAINTINGS

Three very fine classical subjects by Angelica Kauffman; *The Market Cart* by Gainsborough which is a smaller study of the same subject in the National Gallery, London; *Portrait of Dr. Benjamin Bell* by Raeburn and portraits by Hoppner, Masquerier and other artists.

XIX century works by Schreyer, de Neuville, Emilio Sanchez-Perrier; of the Spanish School, a portrait of *Lucien Bonaparte* by Goya.

'PRIMITIVES' AND RENAISSANCE PAINTINGS

Landscape with S. John The Baptist by Previtali from the collection of the Grand Duke of Oldenburg; *The Holy Family* by Paris Bordone from the Davanzati Palace; *Crucifixion*, Florentine School; *Madonna and Child* by Ambrosius Benson and works by Maratta, Neri di Bicci, Scacco, Balducci, Master of The Clemente Nativity, School of Bernardo Daddi and other artists.

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COMING AUCTIONS

Juliana Force Library: Art Books

PRESS publications, books on the fine arts, and a selection of volumes on birds and flowers, including Denisse's *Flore d'Amerique* figure in the library assembled by Mrs. Juliana Force, former Director of the Whitney Museum, which will be sold at the Parke-Bernet Galleries on May 17. The exhibition is current. Property of other collectors in the sale includes a collection of first editions of Fenimore Cooper.

Furniture & Paintings of Divers Collectors

FRENCH and English eighteenth century furniture, modern French paintings and drawings, silver, table

ceeding weekday prior to public auction on May 26. The sale comprises property of the Estates of the late Lillian A. Somers, New York and Louis V. Aaronson, Newark, and property of other owners.

Among the American paintings are four fine works by George Inness, the most important of their kind to be offered at public sale in many years. They comprise *Woodgatherers: an Autumn Afternoon*, formerly in the George A. Hearn Collection; *Sunset near Montclair*; *The Hayfield*, and *Early Days on the Hudson*. Others of special interest are a Sargent portrait and canvases by Wyant and Hassam.

Barbizon School offers three important Corots, the century being further represented by Israels, Willem and Jacob Maris, and Mauve.



GEORGE INNESS: "Wood Gatherers: An Autumn Afternoon," formerly in the Hearn Collection. Somers Sale at Parke-Bernet.

porcelains and glass, also rugs, will be sold at the Parke-Bernet Galleries on May 22 following exhibition from May 15. The collectors represented include A. Hourvitch of New York and James Carstairs of Ardmore, Penn.

Lowland works of earlier date feature a *River Scene* by Salomon Ruysdael and *Wheatfield* by Jacob Ruysdael as well as canvases by Van Ceulen and Gerard Dou.

From the English eighteenth century there are three fine classic subjects by Angelica Kauffman. *The Market Cart* by Gainsborough is a larger study of the work by this artist in the National Gallery. Raeburn, Hoppner, and Masquerier also appear here. Among Italian names we find Previtali, with a *St. John* from the collection of the Grand Duke of Oldenburg, Bordone, Maratta, and Neri di Bicci.

Historical Autographs: The Biddle Papers

WASHINGTON, Jefferson, Adams, and Franklin are among the great historical American names represented by autographs in the sale of the Alexander Biddle family papers which will be held at Parke-Bernet Galleries on May 24 and 25 following exhibition from May 15. Letters of interest are included.

XIX Century Painters & Old Masters

DISTINGUISHED paintings of many schools, including American, French, and English canvases, will go on exhibition at the Parke-Bernet Galleries, on May 22 and each suc-

Reckford Furniture & Decorations

ON the afternoons of May 27 and 28 the Reckford et al. Sale will feature English, French, Gothic, and modern furniture along with paintings and drawings; Georgian silver and Sheffield plate; bibelots; Chinese porcelains; and Aubusson rugs. Exhibition starts on May 22.

WHEN & WHERE TO EXHIBIT

COLUMBUS, O., Columbus Gallery of Fine Arts, 19th Annual Circuit Exhib. of Ohio Watercolor Soc. Open to artists born or resident in Ohio. Mediums: watercolor & tempera. Exhibition will circulate in Ohio. Entry cards due Oct. 12; works Oct. 16. Mrs. R. M. Galtrell, Sec'y., 1492 Perry St., Columbus, O.

DENVER, COL., Denver Art Museum, June 28-Aug. 29, 49th Annual Exhibition. Open to all artists. All mediums. Jury. Purchase prizes. Entry cards & works due June 9. Museum Sec'y., 463 City & City Bldg., Denver, Col.

ELMIRA, N. Y., Arnot Art Gall. Dec. 1-Jan. 2. The Work of Elmira Artists. Open to artists of Elmira, Elmira Hts., & Horseheads. All mediums. No jury. No prizes. Works due Nov. 25. Mrs. Jeannette M. Diven, Director, Arnot Art Gall., Elmira, N. Y.

GLOUCESTER, MASS., North Shore Arts Ass'n. Galleries, June 27-Sept. 12, 21st Exhibition. Open to all artists. Mediums: oil, watercolor, etching, sculp. Jury. Prizes. Entry cards & works due June 11. Mrs. L. Edmund Klotz, Sec'y., Ledge Rd., Gloucester, Mass.

LOWELL, MASS., Whistler's Birthplace. Year-Round Exhibition. Open to professional artists.

All mediums. Fee: \$1.50 per picture. Jury. Single pictures received any time. John G. Wolcott, Vice Pres., Whistler House, 236 Fairmount St., Lowell, Mass.

NEW YORK, N. Y., A.C.A. Gallery, 26 W. 8th St. June 13-July 3. Artists in War Production. Open to all artists. All mediums. Jury. Works due May 29 (2 P.M.-5 P.M.) Rob't. Gwathmey, Artists League of Amer., 13 Astor Pl., New York, N. Y.

SANTA FE, N. M., Museum of New Mexico, Aug. 1-Sept. 15. Painters & Sculptors of Southwest 30th Annual. Open to artists of New Mexico. All mediums. No jury. No prizes. Hester Jones, Curator of Art, Mus. of N. M., Santa Fe, N. M.

YOUNGSTOWN, O., Butler Art Institute, Oct. 3-Nov. 1. Ohio Servicemen's Exhibition of Watercolors & Drawings. Open to residents & former residents of Ohio now in service. Mediums: watercolors & drawings done while in service. Jury. Prizes. Entry cards & works due Oct. 1. Sec'y., Butler Art Inst., Youngstown, O.

COMPETITIONS, SCHOLARSHIPS

AMERICAN UNIV. & PHILLIPS MEMORIAL GALL., WASHINGTON, D. C.: One full & two half tuition scholarships for study in creative painting, leading to B. A. degree. Open to high school graduates. Awards to be made on basis of submitted work, or by practical examination at Phillips Memorial Gall. Also two half tuition scholarships in graduate school leading to M. A. degree. For application blanks write President Paul F. Douglass, American Univ., Washington, D. C.

SUGGENHEIM MEMORIAL FOUNDATION: Fellowships of \$2,500 each for one year's research, or creative work in fine arts, including music. Open to all citizens of U. S. between ages of 25 and 40, or, in exceptional cases, over 40. Selections to be made on basis of unusual capacity for research, or proved creative ability. Candidates must present plans for proposed study. Applications due by Oct. 15. Henry Allen Moe, Secretary General, John Simon Guggenheim Memorial Foundation, 551 Fifth Avenue, New York, N. Y.

HIGH MUSEUM SCHOOL OF ART, ATLANTA: Two full tuition scholarships (one to a boy; one to a girl) for one year's study. Open to seniors of accredited high schools of Southeast. Entry blank & samples of work must be submitted by July 1. L. P. Skidmore, Director, High Mus. of Art., Atlanta, Ga.

MURAL COMPETITION: \$4500 award for mural design in oil medium for Springfield, Mass., Museum of Fine Arts Library. Open to artists resident in Canada, Mexico & U. S.

Closing date May 24, 1943. For further information, write Frederick B. Robinson, Director, Mus. of Fine Arts, Springfield, Mass.

OHIO UNIVERSITY, ATHENS: Two teaching fellowships in art education. Open to qualified art majors holding degree from accredited college. Stipend: \$300 & tuition. Recipient must devote half time to teaching, half to graduate work toward master's degree. Send undergraduate record, photo, & references to Dean Earl Seigfried, Coll. of F. A., Athens, O.

ST. LOUIS SCHOOL OF FINE ARTS, ST. LOUIS: Four full-tuition scholarships for one year's study. Open to all students who wish to enter upon art training. Awards made on basis of work submitted. Applications accepted until Oct. 1. Kenneth Hudson, Director, St. Louis School of F. A., Wash. Univ., St. Louis, Mo.

SYRACUSE UNIVERSITY, SYRACUSE: One full & four half scholarships each in art, architecture & music. Open to high school graduates, who meet entrance requirements. Awards to be made by competition on July 10. Dean H. L. Butler, Coll. of Fine Arts, Syracuse, N. Y.

VIRGINIA MUSEUM OF FINE ARTS, RICHMOND: Fellowships for Virginia artists under 30. Open to artists or art students born in Va., or resident there for 5 yrs. Awards to be made on basis of merit & need. Applications due June 1. Mrs. Jno. G. Pollard, Acting Director, Va. Mus. of F. A., Richmond, Va.



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THE EXHIBITION CALENDAR

EXHIBITIONS ARE OF PAINTINGS UNLESS OTHERWISE SPECIFIED

ALBANY, N. Y., Inst. of Art: Artists of Upper Hudson Annual, to May 30. P.S.A. Salon, May 19-30.

ALLENTOWN, PA., Muhlenberg Univ.: Lehigh Art Alliance Spring Annual, to May 31.

ANDOVER, MASS., Addison Gall.: War Cartoons, to May 24.

BALTIMORE, MD., Mus. of Art: Thorne Amer. Miniature Rooms; Michelson, drawings, to May 30. Lee Gatch, to June 13. Flannagan, sculp.; Daingerfield Collec., May 21-June 13. Walters Gall.: Art of War, to May 31.

BLOOMINGTON, ILL., Art Ass'n.: Contemp. Art of Western Hemisphere, to May 25.

BOSTON, MASS., Inst. Mod. Art: Art Education in Wartime, to May 18. Mus. of F. A.: Eur. & Near Eastern Embroideries; The Russian Icon, to May 30.

BUFFALO, N. Y., Albright Gall.: Artists of Western N. Y. Annual, to May 31.

CAMBRIDGE, MASS., Fogg Mus.: Masters of Four Arts: People & Places, to May 29. Chinese Bronzes, to May 31.

CANTON, O., Art Inst.: Annual May Show, to May 31.

CHARLOTTE, N. C., Mint Mus.: Middle Atlantic Exhib., to June 6.

CHARLOTTESVILLE, VA., Univ. of Va.: Art in Advertising, to May 31.

CHICAGO, ILL., Art Center: 175th Birthday of Encyclopaedia Britannica, to May 27. Art Inst.: Hackett; Ursulescu, to June 10. Internat'l Watercolor Exhib.; B. Robinson; Gropper; Marin; Art of Fresco Ptg., to Aug. 22. So. Side Comm. Center: 19th Century English Watercolors, to May 31.

CINCINNATI, O., Art Mus.: Persian Miniatures & Ceramics, to May 31. Student Exhib., May 28-June 27. Prints of Saints, to June 21. Mus. Nat. Hist.: Pan-American Exhib., to May 31.

Taft Mus.: Ohio Watercolor Soc., to May 30.

CLEVELAND, O., Mus. of Art: Cleveland Artists & Craftsmen Annual, to June 6.

COLORADO SPRINGS, COL., F. A. Center: Boardman Robinson Retrospective, to July 1.

COLUMBUS, O., Gall. of F. A.: Columbus Art League Annual, to May 31.

CULVER, IND., Culver Acad.: Nat'l Gall. of Art Reproductions, May 20-June 10. Hoosier Salon, to May 20.

DAVENPORT, IA., Municipal Art Gall.: Public School Exhib., to May 30. British Children's War Savings Posters, May 26-June 2.

DAYTON, O., Art Inst.: Animals & Birds in Chinese Art; Student Exhib., to May 31.

DENVER, COL., Art Mus.: Art from Fighting China, to June 1. Jesus Guerrero-Galvan, to June 15.

FORT WAYNE, IND., Art Mus.: Australian Show, to May 31.

GREEN BAY, WIS., Neville Mus.: Worth Fighting For, to May 25.

GREENSBORO, N. C., Woman's College: Annual Student Exhib., to May 30.

HARTFORD, CONN., Wadsworth Atheneum: Circus & Merry-go-round Carvings, to May 31.

INDIANAPOLIS, IND., Herron Mus.: Indiana Artists, to June 6.

IRVINGTON, N. J., Public Library: Irvington Art & Mus. Ass'n. Annual, to May 22.

ITHACA, N. Y., Straight Hall: Walter King Stone, to May 24.

KNOXVILLE, TENN., Art Center: Mme. Maxim Litvinov; Anatoly Goussiatinsky, to June 8.

LOS ANGELES, CAL., County Mus.: Rodin, drawings; Glen Lukens, ceramics, to May 31. Von Sternberg Collec., to June 30.

Degas Portrait

Individual color reproductions of the *Portrait of Rose Caron* by Edgar Degas, illustrated on the cover of this issue, may be obtained at the price of 40c (including postage) from

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Founda. West. Art: Charter Members Exhib.,
to June 19.
Municipal Art Comm.: Laguna Beach Art
Ass'n. Annual; Calif. Art Club: Service
Men, to May 31.

LAGUNA BEACH, CAL., Art Gall.: Print &
Drawing Exhib., to May 30.

LOUISVILLE, KY., Speed Mus.: Rodin Move-
ment Watercolors, to May 23.

MIDDLETOWN, CONN., Wesleyan Univ.: Mid-
dletown Students' Exhib., to May 23. The
Enjoyment of Prints, May 26-June 30.

MILLS COLLEGE, CAL., Art Gall.: Faculty
Exhib., to May 28.

MINNEAPOLIS, MINN., Inst. of Arts: Ani-
mals in Art, to June 10. Chinese Court Robes
& Textiles, to June 15.
Univ. Gall.: Camouflage Exhib.: War Posters,
to May 22.

MONTCLAIR, N. J., Art Mus.: Georgia Klit-
gaard, to May 30. N. J. Salon of Photog., May
23-June 27.

MONTGOMERY, ALA., Mus. of F. A.: Ala-
bama Watercolor Soc. Annual, to May 31.

MONTREAL, QUE., Mus. of F. A.: Children's
Annual Exhib., to May 30.

NEWARK, N. J., Art Club: Service Men's Art
Work, to May 31.
Artists of Today: Art for Bond's Sake, to May
29.
Museum: Amer. Color Print Soc., to May 30.

NEW HAVEN, CONN., Public Library: Sophie
Adler, handicrafts, to May 25.

NEW ORLEANS, LA., Arts & Crafts Club:
Mexican War Posters, to May 22. Members
Show, to May 31.

NORTHAMPTON, MASS., Smith Coll.: Stu-
dent Exhib., to May 31.

OAKLAND, CAL., Art Gall.: Annual of Sculp.,
to May 30.

OLIVET, MICH., Olivet Coll.: Old Masters
Drawings, to May 24. Student Exhib., May
24-June 7.

PHILADELPHIA, PA., Art Alliance: Van
Gogh, to May 23. McCloskey; Paravizini, to
June 4. Phila. Watercolor Club Annual, May
25-June 20.
Pa. Acad. F. A.: Student Exhib., May 19-
June 6.

PITTSBURGH, PA., Carnegie Inst.: Nat'l.
High School Art Exhib., to May 29.

PITTSFIELD, MASS., Thomas Curtin, to
May 30.

PORTLAND, ORE., Art Mus.: "Ships for the
Seven Seas," to May 31.

PROVIDENCE, R. I., Art Club: Lay Members
Exhib., to May 23.
R. I. School of Design Mus.: Contemp. Rhode
Island Art, to May 31.

RICHMOND, VA., Va. Mus. F. A.: Va. Photog.
Salon, to May 22. Maurice Bonds, to May 31.

ROCHESTER, N. Y., Memorial Art Gall.:
Rochester-Finger Lakes Exhib., to May 31.

NEW YORK CITY

A.C.A., 26 W. 8. Artists & Teachers, May 15-29
Acad. Allied Arts, 349 W. 85
Annual Spring Salon, to May 22

Amer. Acad. Arts & Letters, 632 W. 156
Carl Milles, sculp., to June 23
American British, 44 W. 56
Amer. British & Mexican Ptg., May 17-29

An American Place, 509 Madison
Georgia O'Keeffe, to May 26
Architectural League, 115 E. 40
Nils Dardel, to May 21

Argent, 42 W. 57
"Salute to Spring," to June 25
Artist Associates, 138 W. 15
Members Group, to June 15

Artists, 43 W. 55... Laura Steig, to May 17
Howard Passel, May 18-31
Art of This Century, 30 W. 57
Spring Salon, May 18-June 26

Art Students League, 215 W. 57
Student Concerts, to May 22
Assoc. American, 711 Fifth... Ludins, to May 22
Grant Reynard, May 24-June 10

Babeok, 38 E. 57
Contemp. Americans, May 22-Sept. 15
Barzansky, 664 Madison... Group, May 18-29

Bienou, 32 E. 57
Ancient Chinese & Mod. Eur. Ptg., to June 12
Bonesteel, 18 E. 57... Erna Schwadron, to May 22

Bonniers, 665 Lexington
Swedish Masters, to May 29
Brandt, 50 E. 57... Arthur Osver, May 17-June 5

Brooklyn Museum
Internat'l Watercolor Biennial, to May 23
Landscapes Prints, to July 5

Buchholz, 32 E. 57
Henry Moore, drawings, to May 29
Carstairs, 11 E. 57... Adrien, May 18-June 12

Clay Club, 4 W. 8
Cleo Hartwig, sculp., to June 12
Contemporary Arts, 106 E. 57
Coles; Pytlak; Ritter, to May 27

Downard, 43 E. 51... Jacob Lawrence, to May 29
Durand-Ruel, 12 E. 57
19th Century French, to May 29

8th St., 33 W. 8... Gotham Painters, to May 31
Ferargil, 63 E. 57... Four Americans, to May 22

Fighting Relief Committee, 2 W. 57
Assoc. Negro Sculp., to May 29
460 Park... Bernatschke, to May 22

Friends of Greece, 52 E. 57
Contemporary Artists, to May 19
Gall. Modern Art, 18 E. 57
Helen Ratkai, to May 22

Wang Chi-Yuan, May 24-June 12
Ginsburg & Levy, 38 E. 57... English Sources
of 18th Century Amer. Furn., to June 15

Gould House Gall., 579 Fifth
500 Years of Russian Art, May 18-24
Grand Central, Hotel Gotham
Mrs. Irving Bush, May 20-June 2

Hall of Art, 24 W. 40
Soc. Indop. Artists Annual, to May 19
Kennedy, 785 Fifth
Contrasts in Prints, to June 12

Kleemann, 65 E. 57
American Group, to May 29
Knodler, 14 E. 57... Inna Garsolan, to May 31
Amer. Landscape Ptg., May 17-June 18

ROCKFORD, ILL., Burpee Gall.: Latin Amer.
Weaving Exhib., to May 31.

SACRAMENTO, CAL., Crocker Gall.: Frederic
Taubes; Alice Abeel; Volz, lithog., to May 31.

ST. LOUIS, MO., City Art Mus.: Road to Vic-
tory, to June 7. Old Masters Prints, to July
15.

ST. PAUL, MINN., St. Paul Gall.: Josephine
Lutz; Student Exhib., to June 1.

SAN FRANCISCO, CAL., De Young Mus.:
Chas. Capps, prints; Bentley, drawings,
French 18th Century Art, to May 31.

Elder Gall.: Edward Rose, to May 31.
Mus. of Art: Annual Watercolor Exhib.: War
Cartoons, to May 30. Wm. Campbell; Forster,
drawings, Pal. Leg. of Honor: Chas. Dana
Gibson Retrospective: 19th Century French
Ptrs.: Furniture Design Today, to May 31.

SO. HADLEY, MASS., Mt. Holyoke Coll.:
Karl Zerbe, to May 27.

SPRINGFIELD, ILL., State Mus.: No. Miss.
Valley Artists Annual, to Aug. 29.

SPRINGFIELD, MASS., Mus. of F. A.: Our
Navy in Action, to June 5.

SPRINGFIELD, MO., Art Mus.: Anna H.
Huntington, sculp.; Celine Backeland, to
May 30.

SYRACUSE, N. Y., Mus. of F. A.: French
Pigs., to May 31.

TOLEDO, O., Mus. of Art: Annual Exhib., of
Work of Toledo Artists, to May 31.

TRENTON, N. J., State Mus.: Maps & Map
Making, to May 30.

URBANA, ILL., Univ. of Ill.: Collegiate
Schools of Architecture Exhib., to May 31.

UTICA, N. Y., Munson-Williams-Proctor Inst.:
Appreciation of the Arts, to June 29.

WASHINGTON, D. C., Corcoran Gall.: Milena,
to May 23.
Memorial Continental Hall: Stitching & Weav-
ing Exhib., to Sept. 30.

Phillips Gall.: Amer. Drawings: Frank Klein-
holz, to May 28.
U. S. Nat'l Mus.: Geo. Tobin, prints & draw-
ings, to May 31.

WELLESLEY, MASS., Wellesley Coll.: Chinese
Ritual Bronzes & Ptg., to May 31.

WILLIAMSBURG, VA., Coll. of Wm. & Mary:
Stage & Costume Designs, to May 22. Stu-
dent Exhib., May 24-June 7.

WILMINGTON, DEL., Delaware Art Center:
Thorne Eur. Miniature Rooms, to May 31.

WORCESTER, MASS., Art Mus.: Worcester
County Artists, to June 30.

YOUNGSTOWN, O., Butler Art Inst.: Max
Weber, to May 23. Ceramic Biennial, to
June 13. Student Exhib., May 28-June 13.

ZANESVILLE, O., Art Inst.: Annual May
Show of Arts & Crafts, to May 31.

Kohn, 608 Fifth
Abraham Blackman, May 24-June 18
Kraushaar, 730 Fifth
American Watercolors, May 24-July 2

Levy, Julien, 42 E. 57
Max Ernst, drawings; Catherine Yarrow,
ceramics, to May 22

Lilienfeld, 21 E. 57... Jawlensky, to May 29
Loe, 41 E. 57... Allison Stilwell, to May 20

Macbeth, 11 E. 57... Group, to May 28
Marquie, 16 W. 57
Mod. Greek Sculp. & Ptg., June 9-26

Matisse, 41 E. 57
Calder; Tanguy, May 18-June 5
Metropolitan Museum
Speak Their Language, to May 31

Shaker Craftsmanship, to June 15
Prints by Bruegel, to June 30
Midtown, 605 Madison
Ferber, sculp. & drawings, May 17-June 4

Milch, 108 W. 57... Childe Hassam, to May 22
Contemp. Americans, May 24-June 5

Montross, 785 Fifth... Group, to May 29
Morton, 130 W. 57
Three-Man Group, to May 22

Mus. Modern Art, 11 W. 53
Group, May 24-June 12
Latin-American Art, to June 6

Religious Folk Art of Southwest, to June 13
Stanley Spencer, to Sept. 19
Newman, 66 W. 55... Group, to May 29

New School, 66 W. 12... Jeffersonia, to May 31
N. Y. Historical Soc., 170 Central Pk. W.
Enrico Donati, May 18-June 2

Portraits of Our Forefathers, to July 31
Nierendorf, 53 E. 57... Julio de Diego, to May 22

Niveau, 63 E. 57... "Elles," May 17-June 5
Non-Objective, 24 E. 54
Art of Tomorrow, to June 15

Norlyst, 59 W. 56... Boris Margo, to May 22
Gabor Peterdi, May 24-June 14

Passedolt, 121 E. 57... Rudolf Jacobi, to May 22
Perls, 32 E. 58... Carol Blanchard, to June 5

Pinacotheca, 20 W. 58... Group, May 17-31
Puma, 108 W. 57... Seven Moderns, to July 15

Raymond & Raymond, 40 E. 49
Byron Randall, to May 31
Rehn, 683 Fifth... Reginald Marsh, to May 29

Riverside Mus., 310 Riverside
Artists of N. J., to May 30
Rosenberg, 16 E. 57
Abraham Rattner, to May 29

St. Etienne, 46 W. 57
Josephine Joy, to May 22
Lavis Corinth, May 26-July 3

Schonenman, 73 E. 57
Old & Modern Masters, May 17-June 5
Seligmann, 15 E. 57... Robert Francis, to May 29

60th St., 22 E. 60... Group, to May 29
Studio Guild, 130 W. 57
Alice Hawkes; Eleanor Humphrey, May 17-29

Thannhauser, 163 E. 62... French Art, to June 30
Valentine, 55 E. 57... Zadkine, sculp., to May 22

Wakefield, 64 E. 55... Jeanne Owens, to May 24
Small Pigs & Drawings, May 26-June 12
Weyhe, 794 Lexington
Colorprints by Young Americans, to June 30

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